

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 4564.

SATURDAY, APRIL 17, 1915.

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SIXPENCE.  
REGISTERED AS A NEWSPAPER

## FREE CHURCH LEAGUE FOR WOMEN'S SUFFRAGE.

Rev. Dr. ORCHARD. Miss MAUDE ROYDEN.  
Mrs. SWANWICK, M.A. Mrs. STRICKLAND (Chair).  
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## Societies.

**THE FOLK-LORE SOCIETY.**—The NEXT MEETING will be held at UNIVERSITY COLLEGE, GOWER STREET, W.C., on WEDNESDAY, April 21, at 8 p.m., when a Paper, entitled 'OBEAH IN THE WEST INDIES,' will be read by his Honour J. S. UDALL, who will exhibit an obeah skull, and several other small instruments of obeah. F. A. MILNE, Secretary.  
4 New Square, Lincoln's Inn, W.C.

## Educational.

**MERCHANT TAYLORS' SCHOOL, E.C.**—An EXAMINATION for ENTRANCE SCHOLARSHIPS, open to Boys under 14 on June 11, 1915, will be held on JUNE 29 and following days.—For particulars apply to the SECRETARY.

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## NOTES AND QUERIES.

### THIS WEEK'S NUMBER (April 17) CONTAINS—

NOTES:—An Alphabet of Stray Notes—Rochdale Dialect Words of the Fifties—Inscriptions at Alasio—'La Brabançonne'—Electro-Plating and its Discoverers—"Peril garpent"—Black Man Churchwardens—Thackeray's Latin—"Queenie" Thrale.

QUERIES:—"Statesian"—"The turf"—Saltzburger sent to Georgia, 1734—Capt. Simmonds—Francis Medhop—Authors Wanted—Brian Duppa—"Well! of all and of all!"—Sir John Moore and the Gordon Highlanders—Jam in Commerce—Gregor Family—Biographical Information Wanted—Tetherington—Image of All Saints—Wellington on Cricket—Disraeli's Life: Emanuel—Greek Proverb—Printers' Work—Portrait of Miss Sarah Andrew as Sophia Western Price Family—A Penny Note—Alexander Whitechurch—John Adams, Mutineer of the Bounty.

REPLIES:—General Bibliography relating to Greta Green—Judges addressed as "Your Lordship"; John Udall—General Goff's Regiment—Cromwell's Ironsides: "Lobsters"—Cuirassiers—The Rise of the Hohenzollerns—The Zanzigs—Dr. Edward King—Norbury: Moore: Davis: Ward—De Quincey Puzzle—"A Tale of a Tub"—Murphy and Flynn—Authors Wanted—History of England with Riming Verses—"Scots"—"Scotch"—Tubular Bells in Church Steeples—Our National Anthem: Standard Version—Russian National Anthem—"The tune the old cow died of"—J. Hill—Barbados Filtering Stones.

NOTES ON BOOKS:—"The Correspondence of Jonathan Swift"—"The Burlington."

'L'Intermédiaire.'

### LAST WEEK'S NUMBER (April 10) CONTAINS—

NOTES:—The "Bargain" Family of Words—Statues and Memorials in the British Isles—Blake and the "Swedenborgians"—A Russian Easter—Pronunciation of Leominster—"Arabian Nights" Entertainments—School Folk-Lore—The Height of St. Paul's—The Last of the Lucknow Dinners—"John Inglesant."

QUERIES:—Serjeants' Feasts—"Statesman"—Professors at Debitzen—Tolomeo, Cardinal Galli: "The Cardinal of Como"—Sir Charles Ashburnham, Bishop of Chichester—St. Helena—Roses as Cause of Colds and Sneezing—Cannon's Regimental Histories—Author Wanted—Arms of Lyne-Stephens—Charles Manning—Heraldic Queries—Origin of 'Omne Bene'—"The Mirage of Life"—William Harding of Baraset—Dr. Shebbeare—Perambulations of the Hampshire Forests—Biographical Information Wanted—Isolda Newman, Nurse of John of Gaunt—Edward Tyrrel Smith, Actor—Sheridan and Stella—Germania: Tedesco.

REPLIES:—Mary Elizabeth Braddon: Bibliography—Early Lords of Alençon—"Poisson de Jonas"—The Rev. J. B. Blakeway: Bibliography—Amalafrida in Procopius—Mortimer's Market, Tottenham Court Road—Pronunciation: its Changes—Acton-Burnell, Shropshire: Garbett Family—"Agnes": Hazlitt and Scott—"The Fruit Girl"—Da Costa: Brydges Williyams—Anstruther, Fife: Scott of Balcomie—"The red, white, and blue"—Old Tree in Park Lane—John Trusler—English Chaplains at Aleppo: John Udall—Julius Cæsar and Old Ford—Counties of South Carolina—"Route-march."

NOTES ON BOOKS:—"German Culture"—"The Fortnightly Review"—"The Nineteenth Century"—"The Cornhill."

Booksellers' Catalogues.

OBITUARY:—Edward Peacock.

### THE NUMBER FOR APRIL 3 CONTAINS—

NOTES:—An Alphabet of Stray Notes—The Taylors of Ongar—Levant Merchants in Cyprus: English Tombstones in Larnaca—Notary—Thackeray and the German Emperor—Ernest Maltravers and Morley Erinstein—Prayers for Animals—Albuera and Ypres.

QUERIES:—"Rendering"—MacBride—Oxfordshire Landed Gentry—Dublin: "Master"—Brantôme—Ben Jonson: Pindar—Pack-horses—Mary Dacre—George Bodens—"An inchalf Hesper"—Old Etonians—"Sock"—Peter Smart—Name Mankinholes.

REPLIES:—William Roberts, Esq.: Woodrising—Woolmer or Wolmer Family—Joseph Fawcett—Family of Henry Vaughan—Use of Ice in Ancient Times—Coin: John of Gaunt—Col. the Hon. Cosmo Gordon—Medallie Legends—Starlings taught to Speak—Theatrical Life, 1875-85—J. Hill—The Royal Regiment of Artillery—A Forerunner of the London Scottish—Barring-out—Savery Family of Devonshire—History of the Berkeley Family—Author of Parody Wanted—"A hair drawn through milk."

NOTES ON BOOKS:—"Hinduism in Europe and America"—"The Journal of the Friends' Historical Society."

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SATURDAY, APRIL 17, 1915.

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## LITERATURE

## MODERN POETS.

MR. ALFRED NOYES in 'Rada'—a play of which the scene is laid in a doctor's house in a Belgian village last Christmas Eve—has dared, we are inclined to think, somewhat more greatly than poet should dare. We are praising him in a sense when we say that, despite its merits—and work of Mr. Noyes's could never altogether lack merit—the play leaves as its chief impression a sense of pitiful inadequacy. The framework is simple, the characters few; the contrivances for the production of irony, pathos, and horror are left, rather happily, quite bare, so that even an inexperienced reader can see both what effects the author wanted to secure, and exactly what he reckoned upon to secure them. This tends to reduce the inadequacy by giving to the whole a touch as of diagram; or we might compare it with a bas-relief, where the mode chosen for dealing with obvious restrictions is an element in success and in the emotional quality of the piece. The general result is that, under protest from ourselves, we are compelled to think of the play as interesting—probably the last result Mr. Noyes was aiming at. It is likely that an easy correction of observation might have lifted the work out of this. Much turns on Rada's twelve-year-old daughter Bettine, whom in the end Rada shoots dead to save her from the German soldiery. Emphasis is laid again and again on the girl's being old enough to seem to the men a desirable prey, yet she is made

*Rada: a Belgian Christmas Eve.* By Alfred Noyes. (Methuen & Co., 4s. 6d. net.)  
*David in Heaven, and Other Poems.* By R. L. Gales. (Simpkin & Marshall, 3s. 6d. net.)  
*Crack o' Dawn.* By Fannie Stearns Davis. (Macmillan & Co., 4s. 6d. net.)  
*Windrush and Evenlode.* By Henry Baerlein. (Methuen & Co., 4s. 6d.)  
*Aura.* By Laurence Atkinson. (Elkin Mathews, 3s. 6d.)

to talk and act as if she were seven. This discrepancy, besides other inconveniences, makes it well-nigh impossible, through Bettine, to strike out "le mot juste," while Rada, though the author has with fine insight given her but few words to say, labours under the same disability, probably in part because the error in Bettine deflects her. The other characters cannot retrieve what is lost through these which form the tragic centre of the story, but they are in themselves much more successful, possibly because each is subtle—and subtleties make for facility.

Three lyrics—a 'Dedication,' a 'Prelude,' and at the end an 'Intercession'—accompany the play. Each declines a little here and there from the impassioned to the hortatory, sometimes so abruptly as to suggest mere compulsion from the side of rhyme and metre. None the less, all three are noble and beautiful poems—utterances of which not only Mr. Noyes's friends, but also any man of English speech, may justly be proud.

There is a type of religious verse—easy to write, easy to read, and just now in some favour—which is always likely to be over-valued by those who have a taste for it, and misapprehended by those who have not. It deals with legends, and uses things on the earth as symbols, or even as shadows, of things in heaven. Much of it would seem to be descended from Bernard of Morlaix's great sequence which we know best as 'Jerusalem the Golden.' It degenerates easily into mere prettiness and fancifulness, usually set off by artificial simplicity, and yet, like language itself, it is the only vehicle we have for a certain kind of spiritual perception. Mr. R. L. Gales's 'David in Heaven' is a collection of such pieces of verse well worth attention. The poem which gives its title to the volume is imaginatively the most clearly original and the best, though even imaginatively it makes somewhat too much of confusion as a way of rendering riches, just as in execution it makes too much of awkwardness as a mode of simplicity. Here and there—we would instance the closing couplet of 'Baby's Grace'—the pursuit of simplicity has made the singer oddly insensitive; here and there also prettinesses of detail have too slight a relevance to be happy. But these occasional faults do not affect the fact that what Mr. Gales has given us is poetry, instinct with glow, atmosphere, and tenderness, and further, in the few pieces which are not concerned with religion, lit with pleasant capriciousness, and with touches of a quality that recalls Herrick.

Miss Fannie Stearns Davis's 'Crack o' Dawn,' set side by side with 'David in Heaven,' might serve to introduce an essay comparing two marked strains of modern minor poetry, akin in their facility, in their ready and often lovely inventions of phrase, in their unworldliness and wistfulness of outlook, and in their readiness to use the visible world imaginatively as a language—akin so far,

but differing in that the one has, and the other lacks, definite *points d'appui* in that invisible world with which each is preoccupied. One usual distinction of the verse which lacks this is a certain additional touch of passion and pathos in refining upon human sorrows—particularly upon loneliness and good-byes, not to speak of homelier and rougher forms of misery. Miss Davis exemplifies this. Her verses have a gentle fire in them, a graceful wildness and vehemence which carries away not only her own fancy, but the reader's too. What she has to say, she says for the most part admirably—so admirably that not until one has read a good many poems does it dawn upon one's unwilling sense that the matter of many of them—not of all—is somewhat meagre. The elfish things—like 'The Changeling' and 'The Black Witch'—strikes us as the most completely successful.

We turn from the books we have been discussing to Mr. Henry Baerlein's 'Windrush and Evenlode,' not without a pleasant sense of change. We come down, in fact, to earth again. The river-names of the title make no inapt metaphor for the verses, the spirit of which does not soar into mystical regions, yet shows the sense of the fugitive, the jealous refusal of worldly restraint, proper to poets. The volume contains more than eighty short pieces, and would have been improved by the excision of about a quarter of them. They deal with all sorts of subjects, many by way of epigram and allegory; and while some are in a simple vein of romantic melancholy, most of them have the kindly ironic turn characteristic of a good-natured man of the world. The notions are decidedly clever; less clever, except in flashes, is the execution—due, we should guess, to the visual and intellectual imagination of the author being finer than his ear. The evidences of travel and of discursive reading not only are welcome where they directly arise, but also permeate subtly a good deal of the verse and give it distinction. We must not forget to mention that the several sonnets included are all interesting.

'Aura,' by Laurence Atkinson, consists throughout of lines like this:—

The blue  
Of the moment  
Envelops me  
In her silent  
Prophecies.....

This circumstance, together with the title, brought to our recollection a work we once looked through which had illustrations purporting to show the physical body of man surrounded by his etheric and astral bodies. Now, suppose the physical body to be extracted from these, we should have a shell of a certain consistency and density, moulded interiorly upon the human form—an object with some power of revealing, but hollow, and also itself of no ascertainable structure. Such are these verses; but we do not deny that they possess a considerable measure of attractiveness.

*The British Empire: Six Lectures.* By Sir Charles P. Lucas. (Macmillan & Co., 2s. net.)

THIS little book is the outcome of six lectures delivered at the Working-Men's College. Sir Charles Lucas has thrown into it the knowledge acquired through his long and honourable association with the Colonial Office, and much travel about the British Empire. In its way it deserves to rank with Seeley's memorable 'Expansion of England,' especially when its author betakes himself to historical exposition, a task he executes with much lucidity. But in the opportunity of its appearance Sir Charles's volume is hardly so fortunate as Seeley's. That robust thinker cried to an apathetic age that it was high time to awake out of sleep, and his cry was heard. Since his day works on the British Empire have increased and multiplied, and the question is if this small manual can secure a permanent place of its own in the crowd of publications, all excellent in intention, and many of genuine merit in treatment.

We sincerely hope that it will. Written at a moment when the Empire is facing its supreme ordeal, it should interest after-times to see how an experienced public servant viewed the heritage from his forefathers just as its efficiency was being put to the test. For Sir Charles emphasizes the continuity of the Empire from his first page to his last. He shows how its birth was impossible so long as the entanglement of our French possessions confined our naval power within the narrow seas. Then we penetrated into the East and West on the heels of the Portuguese, Spaniards, and Dutch, but we knew how to keep what they, for the most part, seized only to let go.

The author favours Seeley's word "expansion," and it undoubtedly expresses British methods of colonization more neatly than any other. The Spaniards sailed forth to conquer and occupy, and convert the natives to Christianity. We contented ourselves, at the outset, with trade; the factories were established on the coasts, and, even so, they were only held on lease, and from them we gradually advanced inland. Sir Charles has much to say about the various companies which laid the foundations of the British Empire, and students of the advanced class will find in his first chapter facts which they did not know about the "fellowship of Eastland Merchants" and the various Africa Companies.

It is frankly admitted here that the growth of the British Empire has had its sordid side. The motives of the Elizabethans were mixed; gain counted for a good deal, but patriotism and liberty were present to the minds even of slave-traders like Sir John Hawkins. Sir Charles gives up the slave trade altogether, not attempting to defend it as an economic necessity.

"Slavery and the slave trade [he says] must be put to the debit side of the Empire, bearing in mind—as it is fair to bear in mind—that, while sinning in these matters,

the English sinned in company with other nations."

He deals in an equally candid spirit with transportation, the direct violation of Bacon's maxim, "It is a shameful and unblest thing to take the scum of people, and wicked, condemned men, to be the people with whom you plant." But we hear less than might be expected about the dwindling away of native races, such as the mild islanders of the South Seas, through the agency of imported diseases; and we hear nothing at all about the failure of the British Empire on its æsthetic side. What art we have found, we have degraded, as in India; our own importations are frankly and fearfully utilitarian. There are beautiful buildings at Montreal and Cape Town, but then Montreal is French, and Cape Town Dutch.

But we are forgetting that Sir Charles was lecturing to working-men. Sir Charles urbanely exhorts John Smith, "who earns his bread with the sweat of his brow, and sometimes cannot earn it at all," that he is wrong in regarding the whole thing as an expensive luxury. We need not follow the lecturer point by point, but he seems particularly persuasive when he touches on the eighteenth century and the wars with France. He shows that with us the instinct of defence was at least as powerful as the lust of conquest. We could not afford to sit still and allow France to have her way in North America and India. A small people among the nations cannot be independent in the true sense. "If England has made the Empire," he wisely writes, "equally the Empire has made England."

The current value of the Dominions and Tropical dependencies to the working-man is put here in the plainest terms. In addition to their supplies of corn, beef, and mutton, the former offer him a new home and new chances when employment falls short in Britain. From the tropics he gets the raw materials for candle factories, soap works, and cocoa mills, as well as many articles of food. But, retorts John Smith, we should get these commodities just the same if the Dominions were independent and the Tropics were taken over by Germany. Sir Charles replies that we should only get them on sufferance. In peace-time there would be tariff restrictions; in war-time imports would cease altogether, and the days of stress are the touchstone of every commercial system. In a somewhat ironical vein, Sir Charles describes how working-men, who used to declare that they would just as soon be German as British, will not hear nowadays of ceding a yard of territory anywhere in the world, and realize that there is something in belonging to England that is worth fighting for, and, if necessary, dying for.

Altogether this is a most stimulating little book.

*The Fourfold Gospel.* By Edwin A. Abbott.—Section III. *The Proclamation of the New Kingdom.* (Cambridge University Press, 12s. 6d. net.)

THE Preface to this book is of more than ordinary importance, as it shows the attitude of a distinguished English scholar to the New Testament. Dr. Abbott is perfectly free in his criticism, and his methods and results demonstrate that freedom of criticism may be a habit of the religious spirit. No man who reads this book will have the feeling that he is listening to the words of an enemy of the Faith, or is witnessing the actions of a wanton destroyer of sacred things; but, on the contrary, he will be satisfied that he is in the company of one who is seeking for sacred truth which may be found. We are told that, if the title of the book indicates a high road, the section headings may be said to indicate cross-roads. These cross-roads represent investigations into words, while the high road is an investigation, through the thoughts of the four Evangelists, into the thought of Jesus in proclaiming the Kingdom of God. Christ's authority exercised in the calling of the fishermen, in acts of exorcism, healing, and the forgiveness of sins, and His claim to have authority to deal with certain precepts of the Law, as set forth by St. Mark, are examined along with other things related by the other Evangelists. It is contended that these other things, which St. Mark assumed, reveal the object of Jesus as being not the establishment of what men would commonly call a kingdom, but the diffusion of

"the atmosphere of a Family, a spiritual emanation spreading like a widening circle from a source within Himself as its centre, and passing into the hearts of all that were fitted to receive it, so as to give them something of His own power or 'authority'—a term defined in the Prologue of the Fourth Gospel as being 'authority to become children of God.'"

Dr. Abbott here maintains, as he has done elsewhere, that where St. John intervenes in the Synoptic tradition he seems to do so mostly with a view to elucidating St. Mark where St. Luke omits or alters some Markan tradition. It is suggested that we may learn more from St. Luke and St. John together—on the supposition that St. Luke is wrongly correcting St. Mark, and St. John rightly explaining St. Mark—than we should have learnt from St. John alone without the erroneous St. Luke. The writer of the Third Gospel, according to Dr. Abbott, is fond of historical and external "proofs" and of a definite "word" followed by definite "doing"; and it is admitted that many of these proofs have helped to increase the number of those who call themselves Christians, and to create a genuine Christianity among many of them.

In this connexion Dr. Abbott makes a definite pronouncement. He declares that the evidence of the Fourfold Gospel will be found to strengthen the conviction that a time must come when all Christians conversant with the Scriptures will have



to dispense with some of these "proofs" and to give up expecting to find any definite "word" prescribing what they are to do. What is to be the substitute for these ancient "proofs" and "words"? Are we to accept, Dr. Abbott asks, for our new "proof" the conviction

"that Christ is still with us on our altars, in the bread consecrated by his appointed priests; and, for our new 'word,' the prescriptions of these appointed priests, to whom we can make our confession of sins, and from whom, after performing the acts of penitence prescribed by them, we can obtain a definite absolution"?

It may be urged that official "priests" for Christians are not recognized in the New Testament, and that even in Revelation not official, but ideal priests are contemplated. Yet Christians are destined to be "kings and priests"; and it may be argued that, since Christians find it expedient and count it lawful to have official kings, they may find it expedient and count it lawful to have official priests. It is admitted by Dr. Abbott that this contention is reasonable, though he maintains that it is a question of expediency and not of morality—a development, not an appointment by Christ. Pointing out that the English word "priest" is simply a shortened form of the Greek for "elder," he holds that the elder, where it is deemed expedient that there should be a confessional, "must not obscure the One Priest through whom alone our confessions pass to heaven"; and the same elder, he says, even when celebrating the Eucharist, "must still remember that, though he is representing the One Priest in a peculiarly priestly function," he would still be called only an elder and not a priest by St. Peter or St. Paul or St. James or St. John.

Particular attention is drawn to the teaching of the Fourth Gospel as to priesthood. It is shown that at the outset the Gospel teaches that the human being converted by Christ, the One Priest, begins to partake of the priestly character, and tends to become a converter of others; and further, that at the close it records that Jesus breathed the power of forgiving sins, not only into the Apostles, but also into all the disciples present. Dr. Abbott represents that no other Gospel teaches so distinctly that from every Christian there must flow to others rivers of living water, and no other Gospel so magnifies the dignity and the responsibility of the individual believer, who is to be no anchorite, but is to move among men as a benefactor, prince, and priest in one. This principedom and this priesthood in every Christian have their source in the one Prince and Priest whom Jesus promised to send, the Paraclete who is in us, and in whom we are. No earthly elder or priest is to come opaquely between our soul and that Holy Spirit of Christ, which speaks in us and to us, through all the voices of nature, testifying to us of the ultimate triumph of the love of the Father.

"This teaching, if true [Dr. Abbott says], is not a merely theoretical truth. Never was there an age when it was more practi-

cally needed—an age that has been so far led astray by the impostures of false philosophy and false science as to dream that man's permanent welfare can be brought about by an appeal to enlightened self-interest, through the readjustment of social and political arrangements, with the aid of the marvellous discoveries of modern science."

Against this imposture the Gospels protest, and the Fourth Gospel protests most clearly by showing the Incarnation to be a part of the Plan of the Father to conform mankind to His own image. That Gospel takes us back to the beginning, and shows us the Word that was at home with God, the person that was to become flesh as Jesus of Nazareth, in order to reveal the perfect man.

As illustrating Dr. Abbott's freedom of criticism, his statement may be noted that the Fourth Gospel is a Gospel, so to speak, of Four Dimensions, incompatible with familiar facts, self-contradictory, sometimes recognizing, sometimes ignoring, the existence of evil. There are other words, however, which indicate very plainly his religious cast of mind, and serve to show that in English scholarship there may be perfect freedom conjoined with reverence and spiritual appreciation. The Fourth Gospel (Dr. Abbott says) suggests to us a world beyond expression—the length and breadth and depth and height of God's regenerating love, a mystery beyond the experience of the senses and the understanding, yet somehow practical, one that comes home to the business and bosoms of the simplest of mankind. He points to such phrases as "I am the light of the world," which are unlike the words of Jesus as given by the Synoptists, and declares that few certainties can be more certain than that Jesus did not utter them. Yet the Fourth Evangelist knew, or it was revealed to him, that Jesus meant them, and he did not know how otherwise to express the knowledge or revelation. Reference is made to Christ's saying that greater works would be done by the disciples than those done by Himself; and mention is made of Paul of Tarsus, Francis of Assisi, and John Wesley as showing in what varied forms the spirit of Christ will break out into those greater works, when it finds a pre-eminently fit recipient of the constraining love of Christ. Dr. Abbott pleads that Christendom will not be Christendom till the most commonplace Christian soul is thankful to God for a power, to some slight extent at all events, of forgiving sins like a priest, of diffusing the truths of the Gospel like an evangelist, and of reigning over his animal impulses like a king.

"The Book of the Universe [Dr. Abbott says] is full of illusions. Yet God reveals Himself through it. Not one of the heavenly bodies is where it appears to be. We see each in the place that it filled some seconds, minutes, years, or centuries ago. Yet 'the heavens declare the glory of God.' So does the Fourth Gospel."

The Preface, to which attention has been drawn on account of its exceeding interest, is short, and, in comparison,

the book itself is long. The book contains dissertations on subjects such as the calling of the fishermen, the forgiveness of sins, Jesus and the Sabbath, the appointment of the Twelve; and these and other dissertations display the author's learning, scholarship, suggestiveness, and ingenuity. One example of Dr. Abbott's exegesis may be given. In the chapter 'The Kingdom of God, a Family,' he deals with the use of the word which is rendered in Mark, in the Revised Version, by "is beside himself," and in Matthew by "were amazed" (*ἐλεγον γὰρ ὅτι ἐξέστη, and καὶ ἐξίσταντο πάντες οἱ ὄχλοι*). St. Matthew, it is asserted, transferred the word from Jesus to "all the multitudes," because he considered the application more seemly. St. Luke approved the transference, but preferred the usual word (*ἐθάνυσαν οἱ ὄχλοι*). It is stated that the Mark-Matthew verb literally means "stood outside" (of himself, or of themselves), and a slight change would turn it into the literal phrase "stood outside" the door of a house, &c. In narrating another episode all the Evangelists say that the mother and the brethren of Jesus stood outside, seeking Him; and it is claimed that this fact confirms the view that we are here in the region of Greek tradition, and that there was very early difference of opinion about a Greek phrase literally meaning "stand outside" in a narrative introductory to a saying of Christ about His mother and His brethren. St. Mark's tradition gave the impression that Christ's friends or family said "He is beside Himself," but Dr. Abbott holds that the Evangelist's freedom in using the third person plural of a verb, without a pronominal subject, to imply that people said or did this or that, leaves us free to believe that the meaning may be "And when His friends heard it they went out to lay hold on Him; for people were saying, He is beside Himself." This instance of exegesis is given by way of illustration. It reveals the critic's suggestiveness, and shows that his scholarly ingenuity is employed to exalt and not to debase.

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*More Italian Yesterdays.* By Mrs. Hugh Fraser. (Hutchinson & Co., 16s. net.)

MRS. FRASER has already published so many volumes of reminiscences that it is not surprising to find the supply showing signs of exhaustion in these new 'Italian Yesterdays.' The earlier chapters are once more concerned with the Church. She retells the stories of some of the early saints, as well as of St. Benedict and Gregory the Great; and gives us the history of the Pantheon and of Giovanni Borgia, or Tata Giovanni, as he was familiarly called, the workman of St. Peter's who did so much for the homeless boys who used to sleep on the Pantheon steps. So long as she lingers in Rome we know that we shall not have to read many pages before we come upon some memory of her own, some intimate glimpse into the heart of the life of her native city,



to reward our pains. But her outlook is that of one who confesses to a preference for the religious life of the illiterate South, and it is impossible not to contrast her description of the cave of St. Michael on Monte Gargano, for instance, with, say, Mr. Norman Douglas's account of a similar phenomenon in his 'Old Calabria.' In the same way her anecdotes of the early days of Pius IX. and her chapter on Pius VII. are hardly written from a point of view that will meet with universal acceptance.

Other chapters deal with the careers of Carmagnola, Queen Joan of Naples, and Murat. Of these the pages on Murat are distinctly the best. It is not always easy to follow Mrs. Fraser through the complicated details of the story of Queen Joan; nor is her charmingly discursive style well suited to straightforward historical narrative, though she rises fully to the occasion when a dramatic incident such as the murder of the Queen's husband, Andrew of Hungary, presents itself. With Murat, it is different. She clearly possesses a thorough grasp of the historical setting, and she is consequently able to tell her tale with far more effect.

It is not for history, however, that we turn to Mrs. Fraser, but for her own memories; and though these are less numerous than we could wish, we shall not turn to her in vain. The journey to the Sabine Hills and the Gargantuan hospitality of the farmers of that region take us back to earlier volumes:

"I remember once going with the Cavallettis to the *bene* of one of their tenants for dinner—a really mediæval repast which staggered even my robust young appetite. It began with the *polentata*, a curious first course which is *de rigueur* in Sabina when guests of honour are being entertained. The chief table was already set out with a dozen kinds of fresh and dried fruits, *alicetti*, smoked ham, and home-made liqueurs, all intended to stimulate the appetite. But before sitting down we were led to a small pine-wood table at one side of the room....The mistress of the house advanced with a huge cauldron of *polenta*, which, to my consternation, she poured out on the freshly scrubbed table-top so deftly that it exactly covered the entire surface."

As soon as it was cool, she leant over Mrs. Fraser's shoulder, cut it swiftly across and across with a string in symmetrical divisions nearly a foot square, one for each person, solemnly handed them each a spoon, and, bowing gracefully, begged them to eat.

Our author tells us of her honeymoon at Venice, and the happy summers she spent as a girl at Leghorn, which, having no attractions for the sightseer, is now rarely visited by the tourist, though it was a great English centre during the eighteenth century. Mrs. Fraser owns herself puzzled to understand how anything so un-Italian as the early Byzantine style of architecture came to flourish on Italian soil. But, however this may be with regard to Ravenna itself, it would be hard to find anything more perfectly adapted to its surroundings than S. Apollinare in Classe.

*Round the World in Strange Company.*  
By Nicholas Everitt. (Werner Laurie, 12s. 6d. net.)

WE are somewhat overwhelmed by the recent flood of books upon America—books philosophical, statistical, and titanically romantic—and it is therefore a relief to meet with an author who makes no pretensions to depth, but who has a gift of shrewd observation, and sets down with an agreeable Irish humour the things he has seen. Mr. Everitt is no stylist; indeed, he gives the reader to understand at once that he has not written "with any claims to literary merit"; he "has never aspired to such a summit, nor do we live in a time for purism of style; whilst style has little to do with the worth or unworth of a book." "Prave 'orts"; but Mr. Everitt is a bold man, and here he gives an opening for endless controversy. Misguided persons who still find in mere style some consolation amid a world returned to barbarism might be inclined to sheer off at once from a book thus inauspiciously begun. Great would be their loss, for Mr. Everitt's pages prove once more that the style is the man. Writing evidently without a single thought for niceties of expression, he somehow contrives to hit just the right manner for his theme and the communication of his own agreeable *idiosyncrasies*. His pages are full of words, his book is not brief, but we find ourselves getting through it at an amazing speed. For once, easy writing has made easy reading. The manner, if unadorned, has a winning frolicsomeness entirely suited to the matter.

Mr. Everitt, having some leisure, decided to go round the world alone. The strange company thrust itself upon him, and he took it gladly as it came. He is evidently one of those fortunate persons who need only cross the threshold to find adventure, even to "hairbreadth 'scapes" of the imminent deadly breach," which, we understand, he is now facing, in no figurative sense, across the Channel. In his girdling of the world this Puck-like Irishman resolved to follow the sun. Putting prejudice aside, he went to the greatest of all tourist agents, and was fitted out with staff and scrip so serviceable that he digresses to sing their praises, taking care to assure us that he has no interest in this free advertisement. "A tout seigneur tout honneur" is his only motive. Behold him, then, lightly but efficiently equipped, on board the Mauretania, prepared to see and to enjoy every phase of his pilgrimage. He will linger over the voyage, as he believes that an exact picture of that passage may be welcome. It proved to be a period of unrestrained merriment and diversion. The author tasted the joys of various sports, of which the most exciting were financial. He ran a syndicate in options on various lucrative amusements to some profit, and he gives the first hints of his ability to put down travelling American sharps with credit. This talent develops bravely as the story proceeds. Mr. Everitt, however, is the last man in the world to be vainglorious.

His genius enables him to recount his greatest success as though it were his most dismal failure, and all without a touch of false modesty. It was at a concert on board. The organizing secretary, after the genial manner of his kind, had put down our author for a "turn" without his knowledge. The turn was to be "nautical anecdotes." Seeing no escape, Mr. Everitt had recourse to Dutch courage of a very mingled description, in spite of which he faced his audience as one who mounts a scaffold. He tells of a progress, in his opinion, from bad to worse; but the audience, it appears, passed from tolerant smiles to delighted uproar. We can well believe it, and we think he used the ship's company very hardly when he fled and obdurately refused a recall. It was a *succès fou*, in both the French and the Scots sense of the adjective.

Mr. Everitt will understand our Scots allusion, for he has some mastery of the Caledonian dialect. During his sojourn in New York he had certain gentle and joyous passages with a shipmate, an engineer from Glasgow or thereby, to whom his soul clave, and whose degenerate Scots he reproduces with some credit. For the humour of that interlude we forgive his grievous misquotation of Burns, his persistent confusion of Highland and Lowland. The engineer was a Lowland Scot, and would have resented being called a Highlander, nor would any Scot refer to himself as a "bra' laddie." But these are minor points, and do not shake our faith in the verisimilitude of the character. The Scot's dejection at being charged, in a very low New York hostelry, two dollars for a mouthful of whisky carries conviction. It is also conceivable that he made his *quantum* last an unconscionable time. Together the pair went sightseeing in New York, and here the author lifts his pen above the rollicking buffoonery of his asides to show his sagacious and acute perception of that wonder-working city. He felt its strange Babylonian fascination, and put it into words as adequate in their degree as the more refined and subtle reflections of Signor Ferrero's Alverighi, lately noted in these columns:—

"New York is without doubt a beautiful city. It is a very beautiful city. It is unlike any other city....There is a sublimity in the lines of the architecture which no other city in the world can boast. The whole betokens gigantic latent energies, vitality and life, which must be seen and realised to be understood. Viewed after dark in all the glory of her countless illuminations, the city out-rivals any rival. It appears like a realistic page taken from the fantasies of the Arabian Nights."

All this is true. Mr. Everitt had sufficient detachment to pluck out the heart of New York's mystery. She must be viewed *per se*, as Dunbar viewed London. The only comparison possible is his negative comparison, that of excluding all others. And we know from internal evidence that the judge is competent, for he is one

ὁς μάλα πολλὰ

πλάγχθη....

πολλῶν δ' ἀνθρώπων ἶδεν ἄστεα καὶ νόον ἑγνώ.

It is the same wherever he goes in the United States, in British Columbia, and up to the wild regions above Seattle. He catches the right spirit of place, and quite unconsciously manages to convey it. He is always in strange company, even when he still lingers in the haunts of reputed civilization. Odd companions stick to him like burrs; he exchanged his rough diamond of an engineer for another Scot, a sad young laird, hall-marked (by his waistcoat) of the University, and forced to curtail his tour because he could not bring his expenses below 7*l.* a day. To him Mr. Everitt proved a philosopher and a friend, a guide also in the paths of a judicious economy. Together they saw Salt Lake City, and bore away none but pleasing impressions of that paradise in the desert. The author in his Preface promises that his chapter on the Mormon capital will be a revelation. It is. For vividness it is second only to that of those Mormon women who said they had "had a revelation to go into A. Ward's show without paying."

To any one who has travelled, however casually, in the United States, Mr. Everitt's book will reveal one thing in particular, the extraordinary uniformity of way-faring experience. To the present reviewer the impressions of railway travel, the peculiarly enthusiastic form of American hospitality, the lights and shadows of hotel life, the sensations of a first acquaintance with the "ball-game," might have been his own, down even to minute details. Mr. Everitt's stories of that strange progress of welcome, whereby host pushes guest by the hour on end into private house after private house, where the reception by entire strangers rivals that of the prodigal son, may seem incredible to those who have not had the good or evil fortune to know it *in corpore vili*. But the picture is not overdrawn. It is kind Cousin Jonathan's hearty way, and wise is that visitor who resigns himself with goodwill to the ordeal and comes up smiling to every fresh introduction.

Once, and once only, we think, in this curious mosaic of personal adventure does the author err in taste. It is his story of the "pharmaceutical alarm clock," excellently funny for a chosen company, and inimitable in the hands of Rabelais or Marguerite de Valois; but not even the undeniable drollery of the situation makes it admissible to a book for the general reader. The author, being absent at the war, did not see his proofs. Had he done so, he would, we feel sure, have removed this one passage out of harmony with his breezy pages. He is equal to every emergency, he takes huge risks with characteristic Irish carelessness, he is often thereby in peril of life itself among rough men; but he beats the "toughest" at their own game by sheer mother-wit and a ready fist.

His circular tour is here left incomplete. He does not take us beyond the Pacific Coast, but he leaves us with a hint of the Orient and "another story" to come. For that he has whetted our appetite abundantly.

*A New English Dictionary on Historical Principles.* Edited by Sir James A. H. Murray.—(Vol. IX.) *Spring-Squoye*, by W. A. Craigie; *St-Standard*, by Henry Bradley. (Oxford, Clarendon Press, 5*s.*)

THE standard of surpassing excellence which distinguishes our great Dictionary is evenly maintained throughout this double section, which is not overburdened with technical terms, but comprises an unusual number of Teutonic words, of which many are monosyllables. The article on "spring," sb., to which more than two columns at the end of the preceding section were devoted, proves even longer than we expected, as it covers three pages and nearly a column in the part before us. The companion verb just exceeds eight columns, and Dr. Craigie tells us in his Prefatory Note that the pair, "together with derivatives and compounds, occupy nearly 30 columns." The elastic manufactured "spring" used attributively forms a "very great" number of combinations, "and only the more important are illustrated" in the "N.E.D."; yet altogether some 160 combinations are illustrated, while quite a score with more than one shade of meaning are in separate articles, e.g., "spring-water," for which the earliest quotation is "...ye finde a springe watyr of grace" (about 1440, 'Jacob's Well,' 238). The pair "stand," sb. and vb., take up more than fourteen pages, the verb's share being nearly thirteen. Other notable words are "sprout," vb., "spur," sb., "square," sb., adj., vb., "squeeze," vb., "staff," sb., "stage," sb., "stamp," sb., and "standard." From the last article concerned with "spring" in any sense up to the noun "stand," the articles not described as "notable" seldom are a page in length, a large number less than a column, and many quite short. In the first half-section many words obviously of Teutonic affinity are not susceptible of definite derivation, but seem to be altered forms of more or less synonymous words, s, for instance, being often prefixed, as in "sprong" for "prong," and "squench(e)," "squinch," for "quench."

In our review of Sir Sidney Colvin's edition of Keats's poems a fortnight ago, we observed that the newly printed lyric, 1817, 'You Say You Love,' is "spoilt by the interpretation which Keats offers of the true love he would desire. We find even 'squeeze as lovers should.'" By a coincidence Dr. Craigie has not mentioned the verb "squeeze" in the sense "hug," though for the noun "squeeze" he gives the meaning "a close embrace, a hug," quoting Keats, 'Endym,' iii. 574, "My closest squeeze is but a giant's clutch." We observe that "squadron," as well as "squadron" (Carlyle is quoted = "a Scotch political party early in XVIII. c."), is referred to Italian, "squad" to "Fr. *escouade*," but the obsolete "squadier" to "older French *esquadre* (also...*squadre*...)." Italian supplies further "staccato" and "staffette" =

"mounted courier" (Carlyle), and six technical or obsolete words; while "stamped" and two other entries are from Spanish.

A good number of current words and combinations are registered for the first time. The first is "spring-cleaning," "-clean," "-cleaner," from 1887 to 1894. George Eliot is the authority for "springe" = active, agile. It is remarkable that there are five current homonyms, "squinny" meaning respectively "a squint," "meagre," "squinting," "to squint," and "to cry or fret," taking up half a column, and all only recently registered. "Squallery" is used by Meredith in the sense given—"loud and shrill music," but now that the term is public property it may become a synonym of "squalling." Mr. Kipling's "squidgy" and "squiggly" are very well in their way, and are welcome in dictionaries, but in their proper guise as slang. Even the dignity of chess should hardly free the verb "stale"—"1903...*Brit. Chess Mag.* 283, a player who stales his opponent's King"—from this indication of familiar abbreviation, which is one of thirteen homonyms: five nouns, three adjectives and five verbs. The companion quotation is dated about 1470, apparently not from, but equivalent to, the verb "stalemate," for which the earliest quotation is "1765, Lambe, 'Hist. Chess,' 91."

The adjective "stable" = "firm, &c.," seems to have been associated with its relative the noun "stable" since early in the fourteenth century; but we learn that since 1797 "a few writers, to express more unequivocally the etymological sense of *STABLE a.*," have used the form "stabile," adapted directly from Lat. *stabilis*. Aeronautics have recently swelled our vocabulary with many terms, including "stabilimeter," "stabilizator," and "stabilizer." The later citation for "stamnos," an adaptation from Greek archæology, dated 1889, is from our columns.

The following quotation illustrates at once "to spring out" and "to spy out": 'Gab. Harvey's Letter-Book,' p. 34, "yit ons a flower...was glad to shrink in again and be smotherid yit a while, til he miht spi out sum whot summer dai to spring out in" (1573). He also has the phrase "he hath set down his staf," p. 4 (1573), for which the 'N.E.D.'s' earliest example is "1584, Greene, 'Arbastro,' Works (Grosart), iii. 217." On p. 6 he writes "...that he would not steak [stake = "run the risk"] to say," a use of the verb "stake" not noticed in the admirable article on the third of four homonymous verbs, of which the other current verb means "to treat with a stake or stakes (in various ways)." In *The Spectator*, No. 10 (1710), Addison uses the verb "sprout" figuratively: "The mind that lies fallow but a single day, sprouts up in follies that are only to be killed by a constant and assiduous culture." In the 'N.E.D.'s' eighteenth-century quotation "the grim Fury" sprouts up, so that the phrase is by no means thoroughly and



manifestly figurative. It would have been better to have Lady M. W. Montagu's phrase "make stages," on the analogy of "make a journey," in place of that dated 1703, viz., 1716, Lady M. W. M., Lett. II., "We take care to make such short stages every day, that I rather fancy myself on parties of pleasure, than upon the road." The authority noticed for "stag-eyed" is Hood, 1826, "The Stag-Eyed Lady," 42. "... Singling from out the herd one stag-eyed dear." This combination was probably borrowed from Lady Mary, who in her rendering of Turkish verses addressed to the Sultana, Letter XXXIV., 1717, sang: "Ah! sultana! stag-eyed! an angel amongst angels"; while shortly after, in another set of verses, she wrote "Your large stag-eyes." The 'N.E.D.' omits the combination "stag-eye." Its apparent author says, *ib.*, "The epithet of 'stag-eyed' (though the sound is not very agreeable in English) pleases me extremely." It is just worth mention that on January 22nd, 1685/6, Lady Russell, writing in London, says, "About one o'clock in the night I heard a great noise in the square"; while Dr. Craigie's earliest notice of a town or city square is dated "1687.... There are many squares in Ispahan."

The difficulties which lexicographers have to face are impressed on us if we try to realize what general knowledge, clear-headedness, tenacity of memory, and methodical habit the articles on the nouns "square" and "stage" must have called for, though they are short compared with many others. The former's five and a half columns in nineteen sections with definitions, twenty-five subsections contain forty-four sets of illustrative quotations. The latter's seven and a half columns contain eleven sections with definitions, twenty-five subsections, and a twelfth section of nearly three pages devoted to combinations, the sets of illustrations of the simple word numbering three dozen.

*Songs from the Clay.* By James Stephens.  
(Macmillan & Co., 3s. 6d. net.)

MR. STEPHENS is perhaps more a poet in his novels than in his verses, but we should have been sorry to miss the verses. They are full of a vitality which would be highly infectious if its apparent spontaneity were not touched from time to time with the vivacious. Is it not vivacious, for instance, rather than vital, to say of the stars—in however impish a mood—

Perhaps they shout to one another  
"There he is!" or "That is he!"  
And tell it to some other mother  
Than the one that walloped me?

We cannot always follow Mr. Stephens in excursions of this kind, and he has a good many of them. They sometimes excite him so much that he forgets English:—

I, careless and gay,  
Never mean what I say,  
For my thoughts and my eyes  
Look the opposite way.

The form is charming here; we do not remember to have elsewhere met this

abbreviated Omar Khayyam stanza. But the more the form pleases, the less can conspicuous sacrifices of sense or grammar be allowed. Whatever his mood, Mr. Stephens is too apt to forget this; and the irregularities which he admits in his form and language also appear in his ideas and observation. A beautiful stanza to Evening is gravely injured in effect by the statement,

And every beast goes to his den once more  
By hedge or hill,

for every one knows that this is the reverse of what really happens. Less unacceptable is the image suggested in another evening study:—

The bee sped home, the beetle's wing of horn  
Went booming by—

for no doubt the idea that beetles fly with their wing-cases is pretty general. Yet any one who has watched a ladybird take flight—which every poet surely must have done—will feel the incongruity of such an expression, the more so as the beetle's horn is already the property of poetry in another sense.

Perhaps it is captious to dwell so long on imperfections, but the truth is that Mr. Stephens's verse has a somewhat confident, if not aggressive, tone, which brings its minor defects into relief. His alternating moods of playfulness, indignation, contemplation, and whimsicality are sensitively expressed in forms which are always freshly handled; indeed, a certain zest of inventiveness pervades the volume, and is one of its most attractive features. The following curious little lyric, called 'The Twins,' represents well the contrarieties of method and impulse which meet in Mr. Stephens's verse: it also throws interesting light on his title, 'Songs from the Clay':—

Good and bad are in my heart,  
But I cannot tell to you  
(For they never are apart)  
Which is stronger of the two.  
  
I am this, I am the other,  
And the devil is my brother.  
But my father He is God,  
And my mother is the sod;  
Therefore, I am safe, you see,  
Owing to my pedigree.  
  
So I shelter love and hate  
Like twin brothers in a nest,  
Lest I find when it's too late  
That the other was the best.

*Alsace and Lorraine, from Cæsar to Kaiser.*  
58 B.C.—1871 A.D. By Ruth Putnam.  
(Putnam's Sons, 5s. net.)

THE history and prospects of Alsace and Lorraine are naturally exciting much interest at present, and this sketch by Miss Ruth Putnam of the history of these much-vexed provinces is a very useful and timely book. The constant vicissitudes of this borderland between the French and German nationalities show that the question cannot be settled on principle, but only as a matter of expediency. There is a profound saying of Renan quoted in the book which goes to the root of the matter: nationality is not a question of race, or of creed, or even of language, but of sentiment. For this last will override all the rest. To English readers the most obvious illustration will be that

of Ireland. Here a population which has long abandoned its once uniform speech, of which all the strong factors are Norse, Fleming, French, English, whose creed is not exceptional, but one diffused through Europe, nevertheless remains in sentiment a nation distinct from the English, and this sentiment, however unreasonable, has been so far not only ineradicable, but even persistent and growing in its vitality.

The efforts of the Germans to solve a similar problem in Alsace-Lorraine for the last forty years have, of course, been equally ineffectual. It is very doubtful whether in race or in language this country is more French or more German. It is maintained that with milder methods, with a large concession of autonomy, not yesterday, but at the opening of the period, the annexed provinces might have been reconciled to the change. The repression or the persecution of the sentiment has, however, made all such prospects impossible, nor does the squeezing out of the French population by German immigrants, and the transfer of the land, as it is now being carried out in Prussian Poland, seem a solution which Europe could tolerate.

There is an interesting remark in an article on this subject in a recent *Revue des Deux Mondes*, pointing out how stupid the Germans of 1870 were in ignoring colonial expansion. The French would at that time have willingly ceded Algiers instead of Alsace-Lorraine. It was a comparatively recent colonial acquisition, not hedged about with traditions and memories. What a gain this would have been to Germany need only be mentioned here.

The author of the present volume has done as much as could be expected to unravel the intricacies of the Roman and mediæval records of these much-disputed lands, but it is all ancient history now. Much more interesting is her account of the attraction which Goethe found in this amphibious culture, and the effects it had upon his genius. The list of Napoleon's generals bred in this region is also most remarkable—Ney, Oudinot, Victor, Gerard, St. Cyr, Lobau, Kellermann, and many others. She ought to have added a word about the Erckmann-Chatrian novels, and the profound scholarship of Henri Weil. But as regards style she is sometimes obscure, and sometimes too American for the average reader of English. Here are examples. In her geographical description she says: "the breadth is always Alsatian, the length varies." She speaks of "the itemized list of the ceded territories." "The cartoons helped explain the time," just as her excellent maps help to explain much of the history. "The only argument that could be urged is that no country is without possessions whose seizure has been open to criticism, even when diplomatically approved later." *Undeutsches Grundschrift* is a mistake for which the printer may be responsible. But these are slight flaws, only worth mentioning because the book is otherwise so good and useful.



*Sea-Pie: being some Minor Reminiscences and Tales of Other Men.* By J. E. Patterson. (Max Goschen, 7s. 6d. net.)

IN a rather rambling Preface the author of "My Vagabondage" congratulates himself that these further reminiscences are mainly from the tongues of other men. He deprecates the continued use of the first person singular, forgetting that in so desultory a work as 'Sea-Pie' the personality of the writer counts almost as much as the actual subject-matter. For this reason, probably, 'Sea-Pie' lacks just those essentials that made 'My Vagabondage' so convincing. The first book was—to use the hackneyed phrase—a human document; the second is merely a collection of "copy," the fruits of a skilled hand and a retentive memory. Mr. Patterson's 'Pie,' also, has gone a trifle heavy in the cooking. Even the most conscientious of reviewers is tempted to skip some of these lengthy stories, related—with a Zolaesque attention to detail—by "the bo'sun" and others; and the ordinary reader, who has no literary conscience at all, will most certainly skip them. To demand a more personal note is, perhaps, to ask the author to trespass too much upon 'My Vagabondage'; yet surely a man who has seen so much of men and matters as Mr. Patterson should have enough material of his own comfortably to fill a couple of stout volumes.

The early chapters of 'Sea-Pie' are by far the best. The life of the Humber smackmen thirty years ago is practically a novel theme which, except here and there in 'Fishers of the Sea,' has never been turned to good account. The men who are now scouring the North Sea in the minesweepers are of the same line as the mates and skippers with whom Mr. Patterson served his apprenticeship. When we come to the latter part of the book, and sails give way to engines of doubtful quality, we are conscious of being in more familiar waters. The truth is that vagabondage in tramp steamers has become quite a fashionable pastime in recent years; and although, of course, Mr. Patterson saw the life as a seaman, not as a self-confessed amateur who has signed on as assistant steward merely to write up his experiences, the result is much the same.

There are three chapters in 'Sea-Pie' that stand out as finely restrained pieces of description. These are the story of how Skipper Green of the smack Firefly broke Scooter Jackson's nerve; the story of the awful apparition that was seen aboard the three-masted schooner Martha Webster one Christmas Eve in the Baltic; and the heaving-to of the steel clipper Bucclerque caught in a hurricane. The first was told by the mate of a smack, and was taken down by the author; but there is nothing second-hand about the telling. For the sake of these chapters 'Sea-Pie' is worth reading. They make one realize that, when he is at his best, Mr. Patterson is able to bring out something of the greatness of the sea and that atmosphere which ropes and canvas alone can create.

*The Collected Papers of John Westlake on Public International Law.* Edited by L. Oppenheim. (Cambridge University Press, 18s. net.)

"WHEN did Westlake flourish?" is the remark supposed to have been made many years ago by a judge of the Court of Session when an advocate quoted his authority. For years before his death such a remark would have been impossible in any Court in this country, but to the general public his name was, and is, unknown. Yet his treatise on 'Private International Law' (first published in 1858) is one of the great legal classics of the last century, the work to which Courts and counsel have turned for the closest and most cogent reasoning on the difficult subject with which it deals. Of that particular branch of legal learning it is true to say of Westlake that he found it a chaos and left it a science.

The contributors, both English and foreign, to the remarkable book of 'Memories' published last year drew particular attention to the point that it was given to John Westlake, as it has been given to few, to attain equal eminence in both branches of international law. The volume before us, edited by Westlake's successor in the Whewell Chair at Cambridge, is particularly opportune at the present time. It consists of a reprint of the 'Chapters on International Law' first published in 1894, followed by a series of miscellaneous papers dating between 1856 and 1913. Ordinarily Westlake was stronger in analysis of principles than upon the historical aspects of the subject, but the earlier parts of the 'Chapters' contain one of the best and clearest accounts in a small compass of the essential features of the teaching of the Fathers of International Law. The few pages on Gentilis, for instance, are a useful corrective to Dr. Phillipson's paper in the 'Great Jurists'; and the longer account of Grotius is as clear as anything ever written on the great Dutch publicist. This historical sketch is not intended to be complete, but to explain the origin of general tendencies, and particularly the distinction between the *a priori* natural law school, whose method was founded upon "reason," and the positive school, who rested theirs upon custom. The two schools blend in Vattel, with whom we reach the threshold of the modern development.

The 'Chapters' do not pretend to be the systematic treatise that Westlake afterwards published, but as a study of the basic principles of the relations of states they will bear comparison with any rivals. We do not share the opinion sometimes expressed that Westlake is difficult to read. He never wastes a word, and must be read with attention; but the close reasoning is expressed with perfect clearness, and sometimes with the felicity that we associate only with masters of prose. His greatest merit is his absolute command of principle, and the inflexible rigour with which he applies it.

One naturally turns now to the consideration of those laws of war which seemed of no more than academic importance a few short months ago. Of great interest is the account of the distinction, "which has not made its way into English thought," between *Kriegsmanier*, the ordinary rules of war, and *Kriegraison*, or the exception caused by extreme necessity, where the rules of war ought to be disregarded, the sole judge of the degree of necessity being the power that sets aside the ordinary rules. The pages of elaborate sophistry in which this is worked out by Prof. Lueden are quoted in full. We know now that when the German Chancellor made his famous speech about the "scrap of paper" he was not inventing an argument for the occasion, but merely echoing a well-defined theory. Treitschke's proposition that, as the State is power, international treaties are merely voluntary limitations to be disregarded at will, is brutal, but straightforward; it is less disgusting than lip-service to international law, while propounding a distinction that undermines its very basis. Westlake's demolition of the theory is worth quotation:—

"Now those who make the distinction allow the employment of every means in some circumstances, except so far as an absolute prohibition has been adopted by express convention, or rests on an ancient horror felt by mankind, as in the case of poison, to which if they were consistent their argument would equally apply. On the other hand, even the mildest means employed in war are based on some necessity, for War itself has no other rightful foundation. Little or nothing therefore seems to be gained by making two classes of measures, distinguished not really by necessity, but by so vague a test as the degree of necessity, while much may be lost by the opposition in which such a system inevitably stands to any extension of the list of absolute prohibitions beyond those already existing."

Westlake's thorough belief in the principles of the science he expounded did not blind him to the dangers that threatened its basis, especially from the side of popular government. Passages like the following, written in 1894, sound almost like uncanny prophecies in 1915:—

"In proportion as really national wars have taken the place of wars of dynastic or personal ambition, there has tended to grow up, on the conquering side in any struggle, a public impatience of all laws which might impose restraints on the fullest measure of success, which was not felt by subjects on behalf of the schemes of their rulers."

Of the general papers reprinted in this volume, some, such as that on the Transvaal War and the letter to *The Times* on the Venezuelan Boundary Question, are entitled, by the effect they produced at the time, to rank as historical documents. Others, such as the Introductory Lecture at Cambridge, are expositions of first principles, a domain in which Westlake excelled, though we imagine that few jurists at the present time would treat Austin's theory of law with such consideration. Others again, like the South African Railway Case, have mainly an

historical interest; but a large number—for example, those on Contraband, Blockade, and Belligerent Rights at Sea—are of immediate practical value. One would not contend that Westlake's opinions should be vested with canonical authority, but they are those of a profound jurist who was also a practical man of affairs. What his friends thought of him was shown in the 'Memories' published last year (*Athen.*, June 6).

The print and paper of the volume are excellent—worthy of the Cambridge University Press.

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*The History of England.* By John Lingard and Hilaire Belloc. Vol. XI. (Sands & Co., 16s. net.)

To the ten volumes into which Lingard expanded his 'History of England,' Mr. Belloc has added an eleventh, covering the period from 1689 to the accession of George V. We regret that the result is worthy neither of him nor of Lingard.

The thesis which the author sets out to maintain is that "everything the Reformation did converged to the establishment of Capitalism in that England which had adopted Protestant principles," and that the ultimate result of the Reformation will be—so far as it has not already taken place—the transfer of all political power in civilized nations to the hands of "cosmopolitan financiers," generally of the Jewish race. An author is entitled to his beliefs, but, unfortunately for his plan, Mr. Belloc completely forgets his thesis until after he has disposed of the Napoleonic Era. The first part of his work, indeed, is on fairly usual lines except for references to "the Oligarchy" and to "Capitalists." Its strongest feature is the series of analyses of military campaigns. It is to the second part that we particularly object. An author who can make the assertion that "it can be proved . . . that the mass of English grew poorer and poorer during the nineteenth century" is capable of "proving" that Napoleon won Waterloo.

The volume is unsatisfactory in its diffuseness, its masses of generalizations, and its frequent omissions of relevant details. There are mistakes in points which should be familiar to the author, such as the difference between the Labour Party and the Independent Labour Party and the conditions under which Old-Age Pensions are granted. The dates of the Bradlaugh case are wrongly given; and concerning Lord Randolph Churchill, the author remarks that the "overwhelming Liberal victory of 1888 gave him his chance." We suppose he means 1880.

The outstanding feature of the concluding chapters is the extraordinary determination of the author to make the worst of this world. When he is not writing of "the incurable jobbery of the Treasury" he is relating the misdeeds of "professional politicians." Mr. Belloc looks upon Disraeli as a villain second only, it would appear, to Marlborough.

Disraeli's cardinal offence, strangely enough, was the Act of 1867, enfranchising the working classes, because "their real political power has been rather reduced than augmented by their enfranchisement." It is characteristic of the author's line of thought that he should only mention the Education Act of 1870 in order to sneer at it, and that he should entirely omit the Act of 1902. Compulsory education presumably, being "regulation by state order," is one of the things which make the working-man "less free . . . than any other man in Christendom." The author sees the white colonies gradually dropping off; they are 'already the increasing though secret embarrassment of England.' Writing before the outbreak of war, he doubts whether "the armed forces of the dependencies" will be at the service of the Mother Country in view of the disintegration of the Empire. We hope that Mr. Belloc has taken occasion in his lectures on the war to explain that this doubt has not been justified by fact.

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*Les Rapports de la France et de l'Espagne après le Pacte de Famille, jusqu'à la Fin du Ministère du Duc de Choiseul.* Par Louis Blart. "Université de Paris: Bibliothèque de la Faculté des Lettres, XXXII." (Paris, Alcan, 8fr.)

This book was designed to fill a gap in the history of diplomacy. It attains its object, and so justifies its existence. The relations between France and Spain from the Pacte de Famille to the end of the ministry of the Duc de Choiseul have not hitherto received the attention they deserve. They have provided material for numerous monographs dealing with particular incidents; but no recent writer has traced the policy that directed France through one of the most critical periods of her history. Yet, as Louis Blart has shown, a unity of purpose controlled the attitude of France towards such varying subjects as the expulsion of the Jesuits from Spain and the quarrel with England over the Falkland Islands affair. We welcome this study because its conception is as original as its method. Unfortunately, it is posthumous. But the student who has proved that a monograph need not be microscopic has provided a valuable precedent for historians and not laboured in vain.

The work is based throughout on contemporary authorities, but the too common abuse of sources has been skilfully avoided. The author has assumed his right to judge, and evaded tiresome discussions by relegating controversy to the foot-note. In this way it has been possible to cover much more ground than is usual in a detailed study on this scale. Each of the six chapters is a complete essay in itself.

The first describes the condition of France and Spain in 1761, and gives a short account of the events which led to the signing of the offensive and defensive alliance between France and Spain

which is known to history as the Pacte de Famille. This is followed by a criticism of the part played by Spain in the Seven Years' War. The influence of Choiseul's policy upon religious questions and colonial affairs is traced in a manner that is sufficiently detailed without being too detached.

The chapter that deals with the commercial relations between France and Spain after the Pacte de Famille, though one of the most interesting, is perhaps the least satisfactory. The author has anticipated criticism by stating that there were serious gaps in the sources at his disposal for economic questions. If he had had the advantage of consulting the English State papers of the same period, some slight slips might have been avoided. For instance, in speaking of the causes which led to the rupture between Spain and England he says: "La puissance maritime anglaise était surtout un danger permanent par le tort considérable qu'elle faisait au commerce espagnol," and goes on to tell how, though the King of Spain held the monopoly of commerce with the Spanish American colonies, cheap British goods flooded his markets. This is true, but it is only half the truth. In the eighteenth century all maritime nations tried to monopolize the trade of their own colonies, and at the same time carry on an illicit traffic with those of their rivals. It was the point at which the theory and practice of colonial policy met and clashed. This helps to explain the fact that after the Pacte de Famille France found that her commercial relations with her ally were less favourable than before the treaty. Definition of ancient rights resulted in the curtailing of existing privileges.

The character of Choiseul, a baffling subject for English students, is strongly drawn. His policy is accurately measured by the historian's two gauges, immediate and permanent results. To contemporaries Choiseul's diplomacy seemed to end in failure. He had hoped by an alliance with Spain to win back some of the lost American colonies, and to gain permanent economic advantages for France by a commercial union with her opulent ally. In both attempts he was unsuccessful. The family compact was followed by the loss of Martinique, Havana, and Manila; and after the peace Spain tried to restore her damaged credit by rigorous protection. Yet ultimately Choiseul's policy triumphed. In 1761 England, France, and Spain were the only countries which possessed formidable fleets. The close alliance of the other two maritime powers could not check the tide of British victory in 1762. But, as his most recent apologist concludes,

"ce sera toujours l'honneur du duc de Choiseul d'avoir, par le Pacte de famille, préparé l'entreprise qui jeta un dernier rayon de gloire sur les armes de la vieille monarchie française, la guerre d'Amérique."

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## FICTION.

*The Sword of Youth.* By James Lane Allen. (Macmillan & Co., 6s.)

OF no historical events, it may safely be asserted, have novelists made more frequent use than of our Great Rebellion, the French Revolution, and the American Civil War. How much larger will be the part which the present war will play in fiction remains to be seen. This story, in which Mr. Allen again takes his willing readers among the Kentucky fields, is, in the author's own words, "a remembrance of the soldier-youth of the American Civil War," and, taking occasion by the hand, he dedicates it to "the soldier-youth of England in this war of theirs." It is not, however, in the ordinary sense, a military tale. Nearly all its scenes—and they are painted with rare fidelity and power—lie far removed from the smoke of battle. Joseph Sumner, whose father and brothers have given their lives to the cause of the South, hears, amid the drudgery of farm-work, the insistent call to the battle-field, and his stern-featured, but true-hearted mother, who has been entrusted to his care, refuses to let him go. In the soul of this high-minded youth one of the fiercest struggles in the battle of life is waged—none the less fierce because it is a conflict not between right and evil, but between "what is good and what is good." Again he is torn by a divided duty when, two years later, he receives in camp a letter from his dying mother, urging him to hurry to her lonely bedside—a summons he can obey only at the risk of being shot as a deserter. Both these great crises in the loyal son's life are handled by Mr. Allen with delicate skill; they have nothing of the melodramatic or sentimental about them in this finely told tale. Some of the scenes—especially those in which Lucy Morehead, the sweet and vivacious girl whom Joseph Sumner has won, seems to embody the warmth and high tones of the Kentucky fields and orchards—have a real touch of beauty. Mr. Allen possesses the power, in which Mr. Hardy excels, of making the land and the sky an integral part of the narrative, and giving his characters a larger significance than that belonging to the individual life.

*The City of Contrasts: a Story of Old Perugia.* By Katherine James. (Chapman & Hall, 6s.)

MISS JAMES'S historical imagination does not lack boldness, for she attributes to Perugino's unjust revengefulness the blindness of his pupil Andrea Alovigi, who is the hero of this novel. One may ask if this is not taking too much liberty with a famous artist, despite the admitted fact that his character was not on a level with his painting. Certainly Perugia, during the period of the Baglioni massacre, is rife enough with horror to satisfy an ordinary appetite for sensation, and in adding something to what Clío provides Miss James has not earned the displeasure of that reader, scarcely (alas!) to be called extraordinary, whose appetite for sensation is even a little morbid.

Her principal artistic achievement is a vivid portrayal of a very remarkable family—the Baglioni—in the course of which she whitewashes Grifonetto, whose physical beauty survives in one of the figures of Raphael's 'Descent from the Cross'; and one may couple with this feat her presentation—almost invention, from an imaginative point of view—of Andrea Alovigi, the obscure artist, to whose hand no existing work can with certainty be ascribed. Her appreciation of bravery and masculine good looks is evident in pages that glow poetically; and her sketch of the death-bed of a criminal coward is a notable piece of work. Her sense of the ludicrous is prettily displayed in a scene where Pope Alexander Borgia is made uncomfortable by the power of discrimination alleged to be exerted by a holy ring. There is some meritorious humour in her portrait of the cross-grained Perugino; and, in fine, though she does not always harmonize romance with artistic sincerity, her book is as readable as any historical novel which has lately come under our notice.

*The Keeper of the Door.* By Ethel M. Dell. (Fisher Unwin, 6s.)

MELODRAMA, hot and strong, is undisguisedly the motive of this volume. We move in a world of beautiful, wayward women with an hereditary inclination to homicidal mania, villains combining murderous with amative tendencies, and heroes who in masterful ill-breeding could give points to Rochester himself. Opium-poisoning in some form or other is almost an everyday occurrence; and, the scene having shifted half-way through to India, we have the added attractions of a man-eating tiger and a native revolt. The story has the qualities of its defects, the interest being sustained with a remarkable absence of flat moments, and independently of any acquaintance with the earlier novel to which it is a sequel.

*You Never Know Your Luck: being the Story of a Matrimonial Deserter.* By Gilbert Parker. (Hodder & Stoughton, 6s.)

As the work of an unknown writer, we should have considered this a pleasant if improbable story; but it is unworthy of the author of 'The Weavers' and 'The Right of Way.' The plot turns upon an unopened letter, and the scene is laid in Canada, but in the Western prairie lands instead of the St. Lawrence basin. We do not find the change an improvement. The subtleties of the Indian half-breed and the *habitant* of French Canada lend themselves much better to Sir Gilbert's style than the blunt, rough-living pioneers of the West. Incidentally, the line which he draws between permissible and forbidden slang for women is interesting; but we must protest against the implication that the practice of opening other people's letters—if the motive is good—is admissible for women, but impossible for men. Apart from this failing, the heroine proves herself an honourable and plucky girl.

*The Salamander.* By Owen Johnson. (Martin Secker, 6s.)

RECOGNITION of the emancipation of the American woman, as compared with her European sisters, had not prepared us for the orgy of indulgence which is attributed to the New York "flapper" in this book.

We will introduce the heroine to our readers with a quotation, which seeks to convey her thoughts after she had passed herself off as one of six chorus girls chosen to entertain a representative "of one of the royal houses of Europe" at a smart luncheon:—

"She had met few real men. She had played with idlers, boys of twenty or boys of forty, interested in nothing but an indolent floating voyage through life. For the first time, she had come into contact with a new type, felt the shock of masculine vitality. Whatever their cynical ideas of conduct, she felt a difference here. They were men of power, with an object, who did not fill their days with trifling, but who sought pleasure to fling off for a moment the obsession of ambitions, to relax from the tyranny of effort, or to win back a new strength in a moment of discouragement."

So far as these "real" men are concerned we are permitted to get an idea of the value of only one of them. The "ambitions" of the rest were, apparently, solely and frankly sensual. The girl herself is a newer type—at any rate in fiction. She commanded the "fat of the land" by the use of sexual attraction, as the men gained possession of it by their money. The book resolves itself into the account of a struggle to achieve the greatest misuse of power.

Occasionally there is a gleam of common sense, a realization on the part of the girl that she had been hugging the husk of life, having thrown away the kernel.

Mr. Johnson has given us nearly 400 pages of abundant vitality—in fact, his work is racy throughout. He has a strong sense of the dramatic fittingly displayed in the conclusion. After the salamander has run the gamut of "pleasuring" experiences, we are told:—

"The rest can be written in a sentence.

"She became a conventional member of society—rather extreme in her conservatism."

*Mrs. Barnett—Robes.* By Mrs. C. S. Peel. (John Lane, 6s.)

MRS. PEEL'S title raises expectations of something like a sequel to 'The Hat Shop.' These are not realized, yet we are quite satisfied with her book. She writes easily, and her entertaining narrative touches lightly the strings of our emotions. She again displays a shrewd insight into some of the glaring anomalies of life—as it was in the far-off time before the war:—

"A beautiful place, youth, money, three dear little children, everything they can want"—so said the neighbours, and Ivor looked at his beautiful wife, at his house, and broad acres, and at his children, and knew that he had gone out in quest of the inner things which made life worth living, and had returned with his hands empty."



## BOOKS PUBLISHED THIS WEEK.

## THEOLOGY.

**MacNeill (John),** *WORLD POWER: THE EMPIRE OF CHRIST*, 6/. Hodder & Stoughton  
A collection of sermons "suggested by various phases of the events leading up to the present war."

**St. Mark, Gospel according to**, edited by the Rev. A. Plummer, 2/ net.

Cambridge University Press  
A volume in the "Cambridge Bible for Schools and Colleges." It is edited with an Introduction and foot-notes; and maps and plans are given at the end.

**Vonier (Don Anscar),** *THE PERSONALITY OF CHRIST*, 5/ net. Longmans

The author describes his work as "a very unconventional rendering" of the most important point of the third part of the 'Summa' of St. Thomas Aquinas.

## LAW.

**Munro (J. E. C.),** *COMMERCIAL LAW*, an Elementary Text-Book for Commercial Classes, edited by J. G. Pease, 3/6. Macmillan

A third edition, including new chapters on companies and on legal proceedings and arbitration.

**Redlich (Prof. Dr. Josef),** *THE COMMON LAW AND THE CASE METHOD IN AMERICAN UNIVERSITY LAW SCHOOLS*. New York, 576, Fifth Avenue

A report on an inquiry carried out by the Division of Educational Enquiry of the Carnegie Foundation for the Advancement of Teaching under the general superintendence of Mr. Alfred Z. Reed.

## POETRY.

**Hymns in Time of War**, collected and edited by G. A. Leask, 1/ net. Jarrold

This anthology is arranged under such headings as 'Our Native Land,' 'In Peril on the Sea,' and 'The Warrior's Rest.' At the end are given brief biographies of the authors.

**Strickland (Sir W. W.),** *THE BREAK-UP OF EUROPE*, a Prophetic Translation of Claudian's Masterpiece, 'Against Rufinus,' in Two Books, 6d. net. Yorkersgate, Malton, Smithson & Blanchard; London, W. H. Smith & Son

A new edition.

## BIBLIOGRAPHY.

**Book-Prices Current**, Vol. XXIX. Part II., 25/6 per annum. Elliot Stock

This part deals with sales covering the period January 13th to February 24th.

**Russell Sage Foundation Library, BULLETIN**, No. 9.

New York, 130, East Twenty-Second Street  
Contains a list of the pamphlets published by the departments of the Library.

## HISTORY AND BIOGRAPHY.

**European Entanglements since 1748**, chronologically arranged by Howard Chambers, 1/ net.

Longmans  
A chronological list of the chief alliances, treaties, wars, and transferences of territory in Europe from 1748 to 1912.

**Fortescue (Mary Teresa),** *THE HISTORY OF CALWICH ABBEY*. Simpkin & Co.

An account of the owners of a Staffordshire abbey from the earliest times, including the history of the villages of Norbury and Ellaston; the latter famous in literature as forming the background of 'Adam Bede.'

**Godley (Hon. Eveline),** *THE GREAT CONDÉ: a Life of Louis II. de Bourbon, Prince of Condé*, 15/ net. John Murray

A biography of the famous French general and patron of men of letters.

**Grisar (Hartmann),** *LUTHER*, Authorized Translation from the German by E. M. Lamond, edited by Luigi Cappadelta, Vol. IV., 12/ net.

Kegan Paul

Another volume of this work.

**Wesley (John),** *The Journal of*, edited by Nehemiah Curnock, Vol. VI., Standard Edition, 10/6 net.

C. H. Kelly  
This volume covers the period from September, 1773, to June, 1786.

## GEOGRAPHY AND TRAVEL.

**Leong (Y. K.),** *VILLAGE AND TOWN LIFE IN CHINA*, 5/ net. Allen & Unwin

An account of social life in China, describing the organization of village and town, the clan, ancestral worship, education, &c.

## WAR PUBLICATIONS.

**Belgium the Glorious**, Part IV., 7d. net.

Hutchinson  
This part deals with the towns of Dixmude and Bruges.

**Clutton-Brock (A.),** *MORE THOUGHTS ON THE WAR*, 1/ net. Methuen

These papers are reprinted from *The Times Literary Supplement*.

**Great World War**, edited by F. A. Mumby, Part III., 2/6 net. Gresham Publishing Co.

This volume opens with a chapter on 'The War in Eastern Europe (August-September, 1914),' and closes with an account of the Turkish Campaign in November and December last.

**Ingleby (Holcombe),** *THE ZEPPELIN RAID IN WEST NORFOLK*, 3d. net. Arnold

The author brings forward local evidence to show that the Zeppelins were attended by motor-cars. He emphasizes the possible evil effects of the dual control exercised by the War Office and the Home Secretary over spies.

**Kennedy (R. A.),** *THE NEW "BENEDICTINE"*; or, *SONG OF NATIONS*, 2d. C. Knight

This is intended as an answer to the 'Hymn of Hate,' and purports to present "an ethnological survey of the world's human life."

**"Out There"; or, The Platoon Commander in Warfare**, by ONE OF THEM. Sifton & Praed

Containing three chapters on 'Modern War and its Effect on the Individual,' 'Discipline,' and 'Field Training.'

**Oxford Pamphlets, 1914-15: CORONEL AND THE FALKLAND ISLANDS**, by A. Neville Hilditch (3d. net); **RUMANIA, HER HISTORY AND POLITICS**, by D. Mitrany (4d. net). Milford

New issues in this series.

**Papers for War Time: No. 25. THE VISIONS OF YOUTH**, by the Bishop of Winchester; No. 26. **BERNHARDIN IN ENGLAND**, by A. Clutton-Brock, 2d. each. Milford

New issues in this series.

**Thompson (Robert J.),** *ENGLAND AND GERMANY IN THE WAR*, Letters to the Department of State. Boston, Chapple Publishing Co.

The author resigned his post as an American Consul at Aix-la-Chapelle in order to be "free from official restrictions in reporting facts of the European war." The book contains a series of letters to the American Secretary of State, and shows a strong pro-German tendency.

**Underhill (Evelyn),** *MYSTICISM AND WAR*, 3d. net. Watkins

This article originally appeared in *The Quest*, and has been revised and enlarged.

**Watkins (Owen Spencer),** *WITH FRENCH IN FRANCE AND FLANDERS*, being the Experiences of a Chaplain attached to a Field Ambulance, 1/ net. C. H. Kelly

These articles are reproduced from *The Methodist Recorder*.

**Webster (F. A. M.),** *THE VOLUNTEER TRAINING CORPS HANDBOOK*, 6d. net. Sidgwick & Jackson

A handbook on drill, musketry, and general training for those who are unable to join the Regulars or the Territorial Army.

## LITERARY CRITICISM.

**Morse (Herbert),** *BACK TO SHAKESPEARE*, 6/ net. Kegan Paul

Includes chapters on Shakespeare's age and its character, his humour, wit, and satire, and "his dual nature."

## ECONOMICS.

**Scott (H. Percy),** *THE NEW SLAVERY*, 3/6 net.

Fisher Unwin  
A discussion on the cost of living in Canada, written "to show...how we have got into intolerable conditions and also the way out."

## EDUCATION.

**Harvard University, OFFICIAL REGISTER OF REPORTS OF THE PRESIDENT AND THE TREASURER, 1913-14.**

Cambridge, Mass., the University  
Includes the Report of the President, Mr. A. Lawrence Lowell, and Reports of the various departments.

**Hodgson (Geraldine E.),** *THE TEACHER'S MONTAIGNE*, 2/6 net. Blackie

A translation of those of Montaigne's essays which bear directly on education. Dr. Hodgson contributes an Introduction and Epilogue.

**Stephens (Alice E.),** *EDUCATION OF YOUNG CHILDREN IN THE EAST*, 2/ net. Blackie

The author writes for the mothers and nurses of solitary English children living in the East, and describes methods of teaching and specimen syllabuses and time-tables for children of three to seven years.

## FICTION.

**Gallon (Tom),** *THE PRINCESS OF HAPPY CHANCE*, 6/ Hutchinson

This tale describes the adventures resulting from an exchange of identities between a runaway princess and a governess.

**Mackay (Helen),** *ACCIDENTALS*, 5/ net. Melrose

Short sketches of French life.

**Robins (Elizabeth),** *THE OPEN QUESTION*, 7d. net. Nelson

A cheap edition.

**Scott (Winifred May),** *LOVE AND THE MAN*, 6/ Drane

The story of a girl who, from mistaken motives of self-sacrifice, gives up the man she loves to another woman, and makes much unhappiness for all concerned.

**Watson (H. B. Marriott),** *CHAPMAN'S WARES*, 6/ Mills & Boon

A collection of short tales.

## REVIEWS AND MAGAZINES.

**Alchemical Society Journal**, FEBRUARY, 2/ net. Lewis

Including papers on 'Alchemy and the Devil,' by Archdeacon Craven; and 'Magic in respect to Certain Primary Modes of Thought,' by Mr. Sijil Abdul-Ali.

**Anthropological Society of Bombay, JOURNAL**, Vol. X. No. 4. Luzac

Some of the papers in this number are 'The Crocodile in Bengali Folk-Lore and Cult,' by Mr. Sarat Chandra Mitra; 'Birth Customs of the Telugus,' by the Rev. Sydney Nicholson; and 'Modes of Salutation,' by Mr. S. S. Mehta.

**Connoisseur**, APRIL, 1/ net. 35, Maddox Street, W.

This number opens with an illustrated article on 'Courtship and Matrimony in Staffordshire Pottery,' by Mr. G. Woolliscroft Rhead. Other features are 'On the Collecting of War Medals,' by Mr. W. E. Gray; and 'The City of Worcester,' by Mr. Leonard Willoughby.

**Dublin Review**, APRIL, 5/6 net. Burns & Oates

Features of the present number are 'A View of Russia,' by Mr. Lancelot Lawton; 'The Journalism of Great Englishmen,' by Mr. Wilfrid Ward; and 'The Plague of False Prophets,' by the Rev. H. Thurston.

**Ecclesiastical Review**, APRIL, 15/ per annum. Washbourne

The contents include 'Brownson and Newman,' by the Rev. Edwin J. A. Ryan; and 'The Latest Attack on the Miracles of our Lord,' by the Very Rev. Humphrey Moynihan.

**Geographical Journal**, APRIL, 2/ Royal Geographical Society

Contains articles on 'The Political Geography of Africa before and after the War,' by Sir Harry H. Johnston and 'European Influence in the Pacific, 1513-1914,' by Sir Everard Im Thurn; reviews, and notices of meetings of the Society.

**Hibbert Journal**, APRIL, 2/6 net. Williams & Norgate

'Life and Matter at War,' by Prof. Bergson; 'The Tyranny of Mere Things,' by Mr. L. P. Jacks; and 'Carlyle's Germans,' by Mr. J. M. Sloan, are features of this issue.

**International Review of Missions**, APRIL, 2/6 net. Oxford University Press

Items in this number are 'Black and White in South Africa,' by Mr. Maurice S. Evans; 'Missionary Intercession and the Crisis,' by Mr. A. G. Hogg; and 'Self-Support in the Church in the Mission Field,' by Mr. Henry T. Hodgkin.

**Librarian and Book World**, APRIL, 6d. net. Stanley Paul

Features of this issue are 'On the Hiring of Books,' by the editor; and 'Women Assistants,' by Miss Margaret Reed.

**Library Assistant**, APRIL, 4/ per annum. Library Assistants' Association

This number includes a paper entitled 'Lecture Work in connexion with Municipal Public Libraries,' by Mr. Albert Cawthorne; and an account of the proceedings of the Society.

**Menorah Journal**, JANUARY, No. 1, 25 cents. New York, Intercollegiate Menorah Assoc.

This journal is to be devoted to "the study and advancement of Jewish Culture and Ideals." Some of the items are 'A Call to the Educated Jew,' by Mr. Louis D. Brandeis; 'The Twilight of Hebraic Culture,' by Mr. Max L. Margolis; and 'Days of Disillusionment,' by Mr. Samuel Strauss.

**Modern Review**, MARCH, 8 annas. Calcutta, 210, Cornwallis Street

Includes 'Indian Education through Indo-American Eyes,' by Dr. Sudhindra Bose; and 'Taxation and the Rights of Taxpayers,' by Bharadwaja.

## North American Review, MARCH, 1/ net.

Heinemann  
'The Plays of Eugène Brieux,' by Mr. W. D. Howells; 'Henri de Régner,' by Mr. Havelock Ellis; and a poem entitled 'Length of Days,' by Mrs. Alice Meynell, are features of this number.

## Occult Review, APRIL, 7d. net.

Rider  
Includes 'Psychic Phenomena amidst the Warring Nations,' by Mr. Hereward Carrington; 'Orkney Superstitions,' by Mr. Alexander Kennedy; and 'A Strange Tale from Sussex,' by Mr. Sydney H. Kenwood.

## Old-Lore Miscellany of Orkney, Shetland, Calthness, and Sutherland, APRIL, 2/6

Viking Society  
Features of this issue are 'Glimpses of Shetland Life, 1718-1753,' by Mr. R. Stuart Bruce, and 'The Kirk o' Kirkgoe and the Picky Dykes of Birsá, Orkney,' by Mr. John Spence.

## Science Progress in the Twentieth Century, APRIL, 5/ net.

John Murray  
'Some Aspects of the Atomic Theory,' by Prof. P. Soddy, and 'The Prediction of Earthquakes,' by Dr. Charles Davison, are features of this issue.

## GENERAL.

Pugh (Edwin), THE CITY OF THE WORLD: a Book about London and the Londoner, 1/ net. Nelson

A cheap edition.

Wood (Ernest), MEMORY TRAINING, 6d.  
Adyar, Madras, Theosophical Publishing House  
A little book describing methods of training the memory.

Woodwright (F. E.), IRISH SKETCHES, 1/ Drane  
These sketches include an account of the author's pilgrimage to "Sweet Auburn," and the story of how she kissed the Blarney Stone.

Young (Filson), NEW LEAVES, 5/ net. Seeker  
A volume of essays which include 'On Calling in the Doctor,' 'Browning and Henry James,' 'Max's Secret,' and 'Sunday Afternoon.'

## SCIENCE.

Beale (Sir William Phipson), AN AMATEUR'S INTRODUCTION TO CRYSTALLOGRAPHY (from Morphological Observations), 4/6 net. Longmans

This work is intended for those "whose interest in crystallography is kindled late in life by a desire for a better understanding of the part which they find it playing in such chemistry and mineralogy as comes within their ordinary reading or observation."

Luciani (Prof. Luigi), HUMAN PHYSIOLOGY, translated by Frances A. Welby, Vol. III., edited by Gordon M. Holmes, 18/ net. Macmillan

This volume deals with the muscular and nervous systems, and has been translated from the fourth Italian edition.

Murdoch (W. H. F.) and Oschwald (U. A.), ELECTRICAL INSTRUMENTS IN THEORY AND PRACTICE, 10/6 net. Whittaker

A textbook for advanced students.

Porter (John), THE STOCKFEEDER'S COMPANION, 3/6 net. Gurney & Jackson

A handbook on foods and feeding of stock, written as far as possible in non-technical language for farmers and agricultural students.

Rion (Hanna), PAINLESS CHILDBIRTH IN TWILIGHT SLEEP, 6/ net. Werner Laurie  
Describes a method of painless childbirth which was first employed in 1903.

## FINE ARTS.

Archæological Survey of India, Eastern Circle, ANNUAL REPORT FOR 1913-14, 1/10. Calcutta, Bengal Secretariat Book Depot

Part I. includes the report and statements of expenditure. Part II. contains 'Notes on Places visited during 1913-14 by the Assistant-Superintendent,' by Mr. J. F. Blakiston; and a chapter on 'Mr. Tata's Excavations at Pataliputra,' by Mr. D. B. Spooner.

Archæological Survey of India, Western Circle, PROGRESS REPORT FOR THE YEAR ENDING MARCH 31st, 1914, 11d. Bombay, Government Central Press

Includes the Superintendent's Report, an account of the research and excavations carried out by the Survey, and financial and other statements.

Hill (G. F.), THE DEVELOPMENT OF ARABIC NUMERALS IN EUROPE EXHIBITED IN SIXTY-FOUR TABLES, 7/6 net. Oxford, Clarendon Press

This is "a development of a paper which was read to the Society of Antiquaries of London on April 14th, 1910, and printed in *Archæologia*, Vol. LXII."

## FOREIGN.

Allemands (Les) destructeurs de Cathédrales et de Trésors du Passé. Paris, Hachette

This contains accounts of the bombardments of Reims, Arras, Senlis, Louvain, Soissons, &c., and is illustrated with photographs.

Castellani (Gualtiero), CRISPI, 3 lire. Florence, Barbèra

A biography of the well-known statesman.

D'Ancona (Alessandro), SCIPIONE PIATTOLI E LA POLONIA, CON UN' APPENDICE DI DOCUMENTI, 4 lire. Florence, Barbèra

The author's last work concerning an abbé of considerable political importance in his day.

Mackenzie (William), SIGNIFICATO BIO-FILOSOFICO DELLA GUERRA. Genoa, Formigini

A biological and psychological inquiry.

Olivero (Federico), STUDI SUL ROMANTICISMO INGLESE. Bari, Laterza & Figli

Includes studies of William Blake, Mr. W. B. Yeats, Fiona Macleod, and Francis Thompson.

Pernice (Angelo), ORIGINE ED EVOLUZIONE, STORICA DELLE NAZIONI BALCANICHE, 6.50 lire. Milan, Hoepli

An account of the nations of the Balkans from their origins up to the present time.

## NOTES FROM PARIS.

THE *Mercure de France*, which has not been published since August 1st, has made a welcome reappearance; but until the end of the war it will appear only once instead of twice a month. The April number, as might be expected, is almost entirely devoted to the war and Germany; the only exception is M. Émile Verhaeren's beautiful poem on the 'Bathers' of Rubens. The best articles in an excellent number are that of M. Paul Louis on 'Une Europe Nouvelle,' and M. Ferdinand Herold's 'Quelques mots sur l'Unité allemande,' an able argument against the dismemberment of the German Empire. M. Henri de Régner, who writes on the failure of "Kultur," evidently does not know the meaning of that much-used German word, a disadvantage which he shares with many who use it in France and England.

The 'Revue du Mois,' admirable, as usual, in spite of a certain deficiency of books for review, includes a profoundly interesting open letter to M. Émile Verhaeren by the young German writer Julius Bab, which first appeared in the *Schaubühne*. M. Romy de Gourmont describes his return to Paris. The general tone of the number is far above that of most French publications at the present moment.

The *Revue des Deux Mondes* is one of the very few French reviews that have never ceased to appear during the war; but most of the others have now resumed publication. The art reviews still hold back; neither the *Revue des Beaux Arts* nor the *Revue de l'Art ancien et moderne* has yet reappeared. The numerous fashion papers all suspended publication at the beginning of the war, and none of any importance has yet resumed it. Among the daily papers the only important one that has disappeared is the *Gil Blas*; the members of its staff were so young that they were all mobilized. On the other hand, a few new dailies have been started, including the *Guerre Sociale*, which was a weekly before the war, and has now, thanks to M. Gustave Hervé's articles, attained a large circulation. *L'Information*, which before the war was a financial paper appealing to a limited public, has become a popular journal; it appears at 11 A.M., and always contains telegrams from the London papers of the morning.

There is little sign of any revival in the publishing trade, which has been stagnant since the war began. The few books that appear are all concerned with the war; but even books about the war are not at all numerous; there is no such output of them

as in England. One of the latest is 'Les Responsabilités de l'Allemagne dans la guerre de 1914' (Émile Nourry), by the author who writes under the pen-name of P. Saint-Yves; it is an able statement of the French official view of the origin of the war, but contains no new information. M. Ernest Denis in 'La Guerre' (Delagrave) discusses the terms of settlement, and decides, with some regret, against the proposal that France should annex all the German territory west of the Rhine. A pamphlet that has a large sale is 'Les Crimes allemands d'après des témoignages allemands,' by M. Joseph Bédier (Colin).

M. Romain Rolland is announced as one of the founders of the *Revue des Nations*, which is about to appear in Switzerland under the editorship of M. Häberlin, Professor at the University of Berne, and M. Gonzague de Reynold, Professor at the University of Geneva. The new review, which will contain articles in French, English, and German, is intended to provide a "neutral tribune in which intellectuals belonging to all the nations actually at war can explain themselves and discuss with one another." The founders say that it is no part of their scheme to promote peace at present or to formulate its conditions; they accept the situation temporarily created by the war; and their sole purpose is to arrive at objective truth by calm, positive, and sincere discussion, without sentimentalism. The pages of the review will be open to the free discussion of all questions connected with the war, provided that it is objective and courteous, and does not degenerate into sterile controversy.

M. Ernest Lavisse and M. Gustave Lanson have refused to contribute to the review, because German contributors will be included; they state their reasons in the *Revue de Paris* of April 1st. Several distinguished German writers have promised their support, including Prof. von Liszt of Berlin. The bulk of the capital for the review has, it is stated, been provided by a French commercial man and an American lady, the balance being made up in Germany and Austria. [We refer to the *Revue* in another article to-day.]

The *Bulletin des Écrivains de 1914-15* gives a list of fifty-eight French writers killed in action since the beginning of the war. All of them were more or less known to the reading public; some, like Charles Péguy, Charles Muller, and Guy de Cassagnac, had already won reputations. Among the names are a score of the most promising young writers in France, some of whom had lived only long enough to publish a single volume, such as Émile Despax, the poet of 'La Maison des Glycines,' and Jean de la Ville de Mirmont, who published a short time before the war 'Les Dimanches de Jean Désert,' a small volume of a hundred pages. Lionel des Rieux and Charles Dumas were poets of real talent; Léon Bonneau was the author of a remarkable novel, 'La Vie tragique des travailleurs'; and Louis Codet has left a novel that will live, 'La Petite Chiquette.' One of the tragedies of the war is that we shall never know what it has cost the world in talent and genius. R. E. D.

We add to this letter an extract from another we have received from Paris mentioning literary efforts there to deal with the war:—

Il convient de signaler tous les ouvrages militaires publiés par les éditeurs Berger-Levrault; de nombreux livres de vers imprimés à Paris ou en province et qui sont souvent signés de noms de femmes; la réunion des



derniers articles d'Albert de Mun faite par les soins du journal *L'Écho de Paris*; quelques rapports officiels. Mais les livres d'impressions personnelles n'ont pas encore vu le jour. On nous en promet beaucoup pour après la fin de la guerre, bien que quelques éditeurs aient, dit-on, pris la détermination d'annoncer qu'ils ne publieront aucun livre ayant rapport à la guerre: ont-ils tort, ont-ils raison? Ce n'est pas à nous, mais au public, qu'il convient de résoudre le problème? Un petit fait qui prouve bien que les auteurs français ne sont pas en mesure d'avoir assez de loisirs pour écrire un volume, c'est que la librairie Larousse vient de publier l'adaptation du livre de M. E. Alexander Powell, 'Fighting in Flanders' (Londres, Heinemann). Nous n'avons encore rien eu d'équivalent signé par un auteur français.

Mais à tout prendre, la littérature ne chôme pas complètement. Elle a déplacé son rayon d'action, et c'est une conséquence assez singulière des événements. Au jour le jour, les journaux publient de longs articles des membres de l'Académie française et des écrivains qui, par leur âge, n'étaient plus abstenus aux obligations militaires. M. Maurice Barrès dans *L'Écho de Paris* se dévoue presque quotidiennement pour les causes justes et nobles; il est l'éloquent défenseur de toutes les revendications et le porte-paroles de tous ceux qui ont un cœur pour souffrir. Dans le même journal M. Paul Bourget fait paraître des études très approfondies qui ne rappellent en rien la manière de l'auteur de 'Mensonges.' M. Léon Bailby dans *L'intransigeant* publie chaque jour un éditorial où le bon sens et le patriotisme s'allient à l'excellence de la forme. Dans *L'intransigeant* encore M. Jean Richepin, M. Abel Hermant, M. Henri Lavedan, publient des articles qui sont très suivis par les parisiens. Dans *L'Action Française* M. Charles Maurras, avec sa belle langue claire et nette et sa dialectique judicieuse, étudie tous les jours les événements importants, tandis que dans le même journal M. Léon Daudet, virulent pamphlétaire, avec une verve qui n'appartient qu'à lui, châtie les traîtres et continue sa campagne de salubrité nationale. M. Georges Clemenceau manie avec sa vigueur habituelle et non sans patriotisme le fouet de la satire dans son propre journal *L'Homme Enchaîné*.

Les curieux de l'avenir se reporteront très certainement, s'ils veulent étudier l'extraordinaire époque que nous vivons actuellement, aux journaux français, dont les formats, réduits par cas de force majeure, contiennent cependant une lecture sans égale. Jamais on n'avait vu autant d'écrivains illustres accepter de prendre la parole à ces tribunes populaires que sont les journaux, et nous sommes loin de nous en plaindre puis qu'ils ont su toujours, même aux heures des plus cruelles angoisses, trouver d'éloquents accents pour entretenir nos raisons d'espérance fervente.

PAUL LOUIS HERVIER.

### 'OLD CALABRIA.'

A FEW more notes on Mr. Norman Douglas's remarkable work may not be amiss, the more so as your reviewer could not, owing to a defective copy, go into certain details (see *Athen.*, March 27).

The chapter on Musolino sums up the opinion of the natives, who were nearly unanimous in favour of that unlucky man, and looked upon him much more as a victim of intrigue and spite than as a criminal beyond reclaim; and admired in him the spirit of chivalry which in some measure

redeemed the ruffianism of his English comrade of the twelfth century, Robin Hood. Musolino will go down to history not as the name of a malefactor only, but also as the surname of a prominent man, Col. Benedetto Musolino, who suffered prison and exile under the Bourbons, conspired with Mazzini, and fought with Garibaldi until the merging of Calabria into the kingdom of Italy opened to him a parliamentary career which ended in a seat in the Senate. During his stay in Paris, while the clouds of the Crimean War were gathering, he conceived the ingenious idea of setting at rest the political apprehensions of this country, and averting the peril of a conflict with Russia, by the creation of a British protectorate in Palestine, which was to be purchased from the Turk with Jewish money for the benefit of Jewish settlers. His plan was set forth in 1851 in a voluminous memorial which still lies unpublished in the possession of Signor Saverio Musolino, a barrister and a nephew of Benedetto; it was submitted to the British Government, and to one of the Rothschilds, who seems, however, not to have found it practicable, and so the scheme was shelved. Mr. Douglas is so thorough in research that his silence concerning the adventurous life of this namesake of the prisoner of Portolongone is to be wondered at.

The chapter on malaria affords the author an opportunity to bestow unstinted praise both on the authorities and the public for their earnest endeavours to stamp out this cruel scourge. It is gratifying to see the considerable reduction already of mortality from this source, and Mr. Douglas—who is a Darwinian, and has upon life Horace's outlook of prosperity and moderate pleasure—in speaking of Francesco Genovese and his fellow-workers of the medical profession, has no hesitation in proclaiming that these "disinterested healers" of the afflicted peasantry have done for the good of mankind infinitely more than Plato with his idle abstractions.

'Milton in Calabria' is another chapter which will leave a deep impression on the mind of the reader. The connexion of the English classic with that far distant province lies in the town of Cosenza, which Mr. Douglas has often visited for the so far unattained purpose of tracing a copy of Serafino della Salandra's 'Adamo Caduto,' which was printed there in the year 1647, and has become now an object of extreme rarity. The entry of this *tragedia sagra* in the Catalogue of the British Museum with the press-mark 1162 f. 40 is no proof that the book exists in the library. On application one gets a little tract of thirty-six pages, in which Francesco Zicari da Paola, in the year 1844, addressed Signor Francesco Ruffa, the dramatic censor of Naples, to make him aware of the discovery he had just made of the Italian original which he believed had served Milton as model for his 'Paradise Lost.' Zicari's epistle must have attracted a good deal of attention, as may be inferred from the fact that the following year it was republished in an 'Album scientifico-artistico-letterario.' Not only the idea, he says, was furnished to Milton by this sacred tragedy, but also the plot, the characters, and the finest of thoughts. He proceeds to a regular dissection, and points out the close resemblance of each portion of the English epic with a corresponding scene or set of scenes in the 'Adamo Caduto.' The writer of 'Milton in Calabria' could not, even in the National Library of Paris, find a copy of the latter, but saw one in that of Naples which enabled him to make a full verification. He seems to endorse Zicari's pronouncement, but, of

course, refuses to share this critic's view as to the artistic elaboration of the two works, which unquestionably is superior in the English poem. Mr. Douglas goes one step further, and thinks that Milton's fond preference for his minor work, 'Paradise Regained,' which in literary value is not equal to its forerunner, originated in the poet's consciousness of its being entirely the product of his own talent. B. L.

\* \* We have received from the publisher a copy of 'Old Calabria' containing the chapters omitted in that originally sent for review.

### THE WAR AND INTERNATIONAL UNDERSTANDING.

IN *L'Homme Enchaîné* of April 2nd M. Clemenceau signalizes the appearance of *La Revue des Nations*, entitles his article 'Mort Né,' and proceeds to elaborate his simile in acrid but appropriate terms. The object, it appears, of MM. Reynold and Häberlein, the two founders of this review, is to promote "des calmes entretiens sur les questions et les problèmes que soulève la guerre"—these *entretiens* to take place between representatives of the belligerent nations, and through the mediation of these two worthy Swiss professors, who do not realize, it seems, that the Germans are within sixty miles of Paris.

In a word, *La Revue des Nations* is attempting what we may call an international campaign for mutual understanding. But it has adopted, we think, the wrong method of procedure. It will, no doubt, meet with some degree of sympathy—the wrong kind of sympathy; for there are people in different countries who are, even now, quite prepared to condone evil, to give the sinner another chance, to prevent his humiliation, and so forth. Some of these have definite interest in so doing: these we can comprehend and condemn without further trouble. Others, obviously conscientious, are at first baffling. They plead that humanity is above patriotism, that the sole test of human life or government is general efficiency rather than evolution. Last of all, they adduce Christianity as their one motive.

Here they expose themselves to an answer which does not appear to have occurred to any one as yet, possibly because it is provided by the very Christianity which they cite. The Founder of the Christian religion, we read, had frequent dealings with people "possessed of devils"; and for these He had one uniform course of action—neither argument, nor protest, nor entreaty, nor pity. He "cast out" the devils, just as He cast out, even with violence, the evil that He met, whether in the Pharisee or in the money-changers in the Temple. In a word, purification is the first essential; after that can come argument, explanation, and all else that may make for a permanent and useful result.

But this is not to say that an international understanding is to be dismissed as an impossibility until all arms are laid down, and a general peace proclaimed and assured. Far from it. The chief reason for beginning the work now is the certainty that, when the war is ended, we shall hear an undistinguishable confusion of voices proclaiming this and that and the other programme as the solution of the future of humanity: that confusion should be anticipated by the thinkers of all nations.

There is one other form of preparation no less futile than that contemplated by the



*Revue des Nations*, and such friends as it may find in Switzerland and elsewhere; this is "professional" preparation, and we may well expect to see it before long. By "professional" preparation we mean just such an enterprise as *La Revue des Nations* has set on foot by some great journalistic organization in England or elsewhere. What that will be, if it comes into existence, we can see at a glance—articles by this or that professional writer who is ready to lend his pen and reputation to any theme placed before him; letters from "public men," also trained and ready to plunge into any controversy that may attract or be forced upon their attention; lastly, "leaders," purporting to speak for a nation eloquent, but in reality grabbing at the first dimly shadowed opinion that seems to suit their purpose, written, moreover, not by some person of great standing who pledges his public and private life and thought for opinions avowedly his own, but by the employee of the organization, whose salaried anonymity is exploited by his paymasters.

This latter form of preparation also condemns itself—not so swiftly, perhaps, but quite as surely, when once people realize the nature and objects of the organization whence it takes its birth.

What, then, is the true campaign? For there is a true campaign of preparation. What must be its motive, object, and method? In the first place, it must be absolutely disinterested, without fear and without reproach, presenting and judging all things and all sides in perfect fairness. That disposes of the motive, and presents the first guarantee of success. Its object, the second consideration, is naturally such a mutual understanding between all concerned as may lead to the best development of all that is good in each country. The first obvious reality that presents itself to the thinker of whatever nation is that nationality is an inalienable asset, indestructible as matter itself, in the common civilization of this world; it is the logical and legitimate extension of individual freedom. But the only way of developing nations side by side and in harmony is the presentment—we may even say the introduction—of one nation to another, and the furtherance of the acquaintance thus begun. In a word, before English, French, Russians, Serbians, Scandinavians, Italians, and others can understand and appreciate one another, they must become acquainted with one another, and acquainted very thoroughly. Illusions and misunderstandings give rise to mistrust, apprehension, prejudice, and nothing but intimacy can overcome these.

As to methods there may be many opinions. History furnishes, perhaps, the principal method. From the history of races we may hope to discern their tendencies, their likes and dislikes, their strength and their weakness, their good and their evil. From these we can to a great extent determine the part every nation can play in a worldwide unanimity of individual development. We can, for example, distinguish the elements of strength furnished by that great educator, ancient Rome, to all the countries that came under her sway; we can analyze the meaning for the world of such words as Slav, Mongol, Norman, Scandinavian, Celtic, Iberian, Gaul. We can establish the main lines upon which the world's progress will, so far as we can see, be best secured, and even the spiritual hegemony under which it should be conducted—a hegemony which by its outstanding merit, both of the past and in promise for the future, cannot but induce all others to move with it on parallel lines, or follow it on its own lines.

## Literary Gossip.

THE ROYAL HISTORICAL SOCIETY is arranging for evening lectures, in May, June, and July, of a general historical character, and connected with present interests. Mr. Mackinder will lecture upon Hungary, Prof. Firth upon Military Ballads, Mr. Julian Corbett upon a naval subject, and Col. Lloyd on Waterloo. The announcement of dates and subjects will shortly be made in full.

LORD REDESDALE will read on Friday next a paper to the Royal Society of Literature on 'King Edward VII.: a Memory.' Lord Halsbury, the President, will be in the chair.

Two lectures on 'English Legislation in War-Time' will be given at the London School of Economics by Mr. J. E. C. Montmorency on the evenings of April 27th and May 4th. The fee for the course is 5s.

THE Report of the Society of Authors, Playwrights, and Composers for the year ending last December shows that the Society is vigorous, and doing useful work. The Sub-Committees dealing with special sections are an increasingly important feature, supplying those qualifications for business in which authors are often deficient. We learn that,

"out of 189 cases in the Secretary's hands, 116 have been favourably settled without the intervention of the Society's lawyers, 43 have been handed over to the lawyers, 25 have had to be abandoned, and 5 have only recently come into the office. Eleven of these were cases in foreign countries, France, Germany, Austria, and Canada."

We refer under Drama to the Society's work for playwrights.

*The Publishers' Weekly* of New York for March 27th mentions an interesting case of copyright in a series of characters:—

"An old, but none the less interesting question of copyright, for which there seems to be no answer in our present copyright laws, came up again recently when the Hearst Publications claimed the right to continue a series of articles originally started by Mrs. Mabel Herbert Harper (Mabel Herbert Urner), and copyrighted by them after Mrs. Harper had severed her connexion with the Hearst Publications, and placed the series with the McClure Syndicate. The series in question, known as 'Their Married Life,' gained a country-wide circle of readers while running in the Hearst publications. After Mrs. Harper went over to the McClure Syndicate, the articles continued to appear in the Hearst papers under the same title, written in the same style, and, in fact, the same incidents being developed. But that they did not approach the excellence of her own writing was shown by the fact that many of her readers wrote to her complaining of deterioration, both as to style and interest."

MESSRS. HODGSON sold on Friday, the 9th inst., a selection from the library of Dr. Aldis Wright, late Vice-Master of Trinity College, Cambridge, the following being the more important prices:—The Cambridge Shakespeare, two sets of revised proofs, with MS. corrections by Dr. Wright, 30l.; a set of the Chaucer Society's

Publications from 1868 to 1914, 40l.; Transcript of the Register of the Stationers' Company (1554-1640), by Arber, 5 vols., 17l. 5s.; Hain's Repertorium Bibliographicum, 7l.; Corpus Inscriptionum Semiticarum, 36 parts, 1881-1914, 16l.; the Complutensian Polyglot Bible, 6 vols., not uniform in binding, 41l.; and Florio's Montaigne (wanting the Errata), 10l. 10s.

*Punch*, finding that the war, for all its tragic realities, affords a wide field for comic relief (in the fullest sense of the word), has been cultivating that field consistently and with success. We have had a special Army "Volunteer" number, and this week "Our Navy" is admirably interpreted by Mr. Raven-Hill and others. Devotion to the sister service goes, indeed, too far in one instance: the man who "goes ashore when he likes," uses "horrible language," and "might be a officer" has already appeared in military uniform; but one "chestnut" may well be forgiven among many fresh and amusing things.

MRS. DAVID G. RITCHIE's story 'Two Sinners' will be published by Messrs. Smith & Elder in volume form in the latter part of this month.

The same firm are issuing 'The Irish Nuns of Ypres,' in which the story of the Benedictine convent, founded by James II. two centuries ago, and shelled by the Germans, is told by one of the Dames. The nuns stayed in their convent till the very last moment, and their fortunes afterwards, including a flying return under fire to the convent, are described. The story has been edited by Mr. Barry O'Brien, and will appear with an Introduction by Mr. John Redmond.

THE S.P.C.K. are about to publish 'The Language-Families of Africa,' by Miss A. Werner, Lecturer in Swahili at King's College, London. The book, which is of an elementary character, does not cover quite the same ground as Prof. Meinhof's 'Moderne Sprachforschung in Afrika' (of which a translation will shortly be issued by a London firm); it is partly introductory and partly supplementary to the latter, and is likely to be of special use to missionaries.

BENEDETTO CROCE's articles on historical writing in Italy from the beginning of the nineteenth century to our own day are at present the principal feature of his review, *La Critica*, to which Giovanni Gentile is also contributing notes on the history of culture in Italy during the second half of the nineteenth century.

THE death is announced last Sunday of Mr. James Thin, a well-known Edinburgh bookseller, in his 92nd year. The firm he founded did some publishing for Edinburgh University, and the well-known premises in Infirmary Street showed, by their extension from time to time, his success in the trade. Altogether he had been in business for 79 years, and he had many interesting recollections, some of which appear in his privately printed volume, 'Reminiscences of Booksellers and Bookselling in Edinburgh in the Time of William IV.'

## SCIENCE

*British Birds.* By A. Thorburn. Vol. I. (Longmans & Co. Set of four volumes, 6l. 6s. net.)

MR. THORBURN tells us in his Preface that it was originally his intention to make this work simply a sketch-book of British birds, and, if he had adhered to this plan, it would have lost little except in the matter of bulk. For the fact remains that the text, though doubtless involving much trouble in its compilation, is of secondary importance; the description of each species is in the shape of rough notes on leading features, together with the briefest particulars of distribution, nesting habits, and so forth—the whole accurate enough, but offering no scientific novelties. On the other hand, it is difficult to find too high praise for the magnificent coloured plates, which represent Mr. Thorburn's work at its very best. We have, indeed, seen from other brushes coloured figures of birds of even greater intrinsic beauty, and a finish which owed more to sumptuous reproduction. When it is said, too, that we have in this volume 143 species represented by 20 plates, it will be seen that something has been sacrificed to economy of space. But for accuracy of detail, faithful delineation, above all for *exact* truth in shade and tone, Mr. Thorburn need fear no comparisons.

Moreover, the standard of excellence is so well maintained that it seems almost invidious to make distinctions. The sober tints of the pipits and the garish plumage of yellowhammer or crossbill are equally admirable. We have never seen a better rendering of the tits; and, if further selection is to be attempted, plate iv., containing the familiar redbreast and his congeners, may be mentioned, together with plate xv., showing a rather mixed assemblage, every member of which in turn seems worthy of the palm. The siskin and the swallow are perfect. The frontispiece, though striking enough, is not so entirely convincing in one respect. We have never been able to accept, in a literal sense, the dictum that the raven is not so black as he is painted, for to artists, it would seem, he is not black at all; at any rate, we have no hesitation in recording our own impression that the purple hue, both here and in the chough, has been overdone.

Otherwise, from beginning to end, we can find nothing to criticize in the colours. Most of the studies have been made from life, and the pose is generally characteristic, if a trifle conventional in treatment. What is conventional at the expense of being unnatural is the stiffly flexed wing obligingly depressed so as to display the crucial colouring of the rump, which would ordinarily be concealed when the wings are folded. The mistle-thrush, the field-fare, the wheatears, and a score of others are examples of this concession to popular prejudice, which we have noted

before. The difference in plumage between the sexes is generally explained in the notes, and this perhaps suffices; but a hen chaffinch, for instance, might certainly have been figured with her husband, and it would have been interesting to see what distinction the artist could have brought out between the female pied wagtail and the male white wagtail. A certain number of very closely related species or forms, to which the ardent collector devotes special attention, are mentioned, but not figured. But no species has been excluded from Mr. Thorburn's gallery on the ground that it has only "occurred" once in the British Isles.

The classification adopted is approximately that of our old contributor Howard Saunders. As far as possible, members of the same family have been grouped on one plate and drawn to the same scale. This method has the advantage of facilitating comparison, but here and there the grouping seems unnecessarily arbitrary, as when the *Sturnidae* and the *Corvidæ* appear on the same plate. Incidentally this arrangement does less than justice to the proportions of the starling, who is thus condemned to the one-third scale reserved for relatives of the raven. There seems no real reason why the two-third standard should not have been applied to the thrush family, and the stonechat loses something at the five-eleventh scale by this lack of uniformity. It is interesting to observe that, as a result of this sliding scale, two-fifths of a mistle-thrush equal two-thirds of a rock-pipit, two-thirds of a wren equal one-third of a starling, and one-third of a jay equals two-thirds of a bullfinch.

As a pictorial work of reference Mr. Thorburn's book will hold a permanent place, and the remaining volumes will be eagerly looked for.

## SOCIETIES.

ALCHEMICAL.—April 9.—Mr. A. E. Waite, V.P., in the chair.—A paper entitled 'The Phallic Element in Alchemical Doctrine' was read by the Acting President, Mr. H. Stanley Redgrove.

The lecturer began by bringing forward evidence in support of his theory that the doctrines of the mediæval alchemists originated in an attempt to apply, by means of analogy, the accepted religious dogmas concerning the soul and its destiny to chemical and physical phenomena. A further source of a priori reasoning was, the lecturer said, to be found in the rudimentary physiology of the period. It was natural for primitive man to attempt to explain the universe anthropomorphically, and this led to his attributing sex not only to the world as a whole, but also to inanimate objects. This gave rise to phallicism, or the worship of sex, and, so far as the alchemists were concerned, what the lecturer called "the phallic element in alchemical doctrine," manifested itself in a belief that the metals propagated themselves sexually by means of seed, and in many other curious views which he discussed in detail. He gave evidence for believing, however, that the alchemists' debt to theology was a greater and more fundamental one than that to phallicism, important though this latter debt undoubtedly was. In conclusion, Mr. Redgrove briefly dealt with the significance of sex for alchemy understood as a mystical process carried out on man himself, in which sense, he pointed out, it appears to have been viewed by a few transcendental alchemists of the sixteenth and seventeenth centuries.

The lecture was followed by a discussion. The full text will be published in the April issue of the *Society's Journal*.

## MEETINGS NEXT WEEK.

- MON. Surveyors' Institution, 7.—'Trade Claims in Compensation,' Mr. H. J. Smith. (Junior Meeting.)  
—Institute of British Architects, 8.—'The Design and Construction of Buildings for Industrial Purposes,' Mr. S. Owen.  
TUES. Colonial Institute, 3.—Annual Meeting.  
—Royal Institution, 8.—'The War on Reims,' Mr. Banister Fletcher.  
—Statistical, 5.15.—'On the Progress of Friendly Societies and Other Provident Institutions, 1804-14,' Sir E. Brabrook.  
WED. Meteorological, 7.30.—'Moving Waves of Weather in South America,' Mr. A. B. Clayton. 'The Correlation between Changes in Barometric Height in the British Isles,' Mr. E. H. Chapman.  
—Folklore, 8.—'Oleah in the West Indies,' His Honour J. R. Udal.  
—Society of Arts, 8.—'The State and the Fisherman,' Mr. Moreton Frewen.  
THURS. Royal Institution, 3.—'The Stellar System in Motion,' Prof. A. S. Eddington.  
—Royal, 4.30.—'Deep-Water Waves, Progressive or Stationary, to the Third Order of Approximation,' Lord Rayleigh. 'A Chemically Active Modification of Nitrogen, produced by the Electric Discharge,' Part VI., Hon. K. J. Strutt; and other Papers.  
—Chemical, 5.30.—'The Constitution of Internal Diazo-oxides (Diazo-phenols),' Messrs. G. T. Morgan and J. W. Porter; and other Papers.  
FRI.—Institution of Mechanical Engineers, 8.  
—Royal Institution, 9.—'Military Hygiene at the War,' Major P. B. Lelan.  
SAT. Royal Institution, 3.—'Modern Artillery,' Lecture II., Lieut.-Col. A. G. Haddock.

## FINE ARTS

*The Spirit of Japanese Art.* By Yone Noguchi. (John Murray, 2s. net.)

A NATIVE of Japan who has not quite mastered the English language, but is strongly influenced by the standards and habits of writing obtaining in English periodicals, may not be the most effective promoter of the "understanding between East and West" which is the object of the "Wisdom of the East" series. It would be inhospitable to complain that Mr. Noguchi is occasionally obscure; that he is sometimes vague is more regrettable; and the difficulties may be due either to his origin or his adaptability. He is as proud of the one as of the other; but the latter is more in evidence in his style, so that we are tempted to think of him as at bottom hardly more Oriental than Mr. Markino—less an accredited ambassador than a mediating neutral.

"The Doctor's House had an almost winter-sad aspect with the *shoji*, even the rain doors all shut, the soft darkness assembling at the very place it should, where the saints or goddesses revealed themselves; hanging after hanging was unrolled before me in quick succession. 'Doctor, tell me quick whose writing is that?' I loudly shouted when I came to one little bit of Japanese writing. 'That is Koyetsu's,' he replied. 'Why is it? It seems it is worth more than all the others together.' 'Doctor, I will not ask you for any more hangings to-day,' I said. And a moment later I looked at him and exclaimed in my determined voice:—

"What will you say if I take it away and keep it indefinitely?"

If an expert in journalistic attributions were confronted with this passage, he could hardly fail to experience a sense of familiarity; and if he were to read, say, the description of how, at Kenzan's funeral service (pp. 26-30), "we felt inclined to talk, even to discuss his art"—in a dialogue duly leading up to Van Gogh, he could hesitate no longer in pronouncing it "pure Lewis Hind."

Such being, at any rate, our verdict (and we only regret that the dialogue is too long to quote as an example of astonishingly perfect assimilation), our uneasy acceptance of Mr. Noguchi as a spokesman for the old Japanese tradition is not relieved by his occasional lapses in



English. We are reminded of the Japanese pictures conceived in the Western manner, which, he assures us, were purchased in good faith by an Italian patron as typical work of the Japanese School. In his own work Mr. Noguchi clearly does not entirely disdain those elements which are "feminine and prosaic, like to-day, with love of gossip and biography writing."

The gulf between Japanese and European painting is no longer what it was sixty years ago, when at first sight all English painting seemed the same to Japanese eyes, and all Japanese the same to English eyes, and we doubt if Mr. Noguchi throws much fresh light for us on his subject. His writing certainly breathes an aspiration after simplicity, "the silence of blue and grey," "the real beauty" which "flies away like an angel when an intellect rushes in and begins to speak for itself"; but so also does the work of Mr. Hind, and, on the whole, in a manner easier to read.

Where one might have expected the Japanese critic to display superior usefulness is, perhaps, in the revelation of subtleties of technique, in patient interest in the basis of systematic thought which underlies the apparent improvisations of the art of his country. The interest of Japanese art is more an affair of technique than is the case with the latest phase of European art. The Japanese artist's love and reverence for his materials, and his nicety in handling them with the precision and freedom of a gymnast, are preliminaries to the development of an imaginative sense of their possibilities which enables him to dream in terms of his special technique. We have neglected the sense of higher technical beauty—in painting particularly—and to aid us towards its recovery our Oriental confrères might help us by dealing not only with general principles which we share in common, but also with the subtleties of their particular application, which they have perhaps pushed to a pitch of finish beyond our own, retaining as a legacy an inherited habit of fine manipulation. Almost any Japanese hand has of itself an aptitude for art.

In Mr. Noguchi's pages we can just feel that he is of this race, and is aware of an instinctive superiority of touch and craftsman's taste. But his main training has been literary—and European—and he does not let us into the secrets of his racial gifts.

*Great Schools of Painting: a First Book of European Art.* By Winifred Turner. (Sidgwick & Jackson, 5s. net.)

This is among the most successful of the numerous introductions to the study of European art which have lately come before us. Miss Turner has set out to help children—and perhaps others—towards an understanding of art, and she properly realizes that the beginner regards pictures primarily as illustrations, and is quite incapable of appreciating them as works of technical skill. She has therefore eschewed in the main that side of the history of European art which deals with the development of the painter's craft,

and devoted the major part of the book to an explanation of selected pictures considered as illustrations.

In the chapter headed 'Pictures as Story-Books' Miss Turner reminds us that the pictures of the fifteenth century and the Renaissance are not only objects of beauty to delight our eye, but also parts of a great story-book, which we can only read if we know the language they are written in. She proceeds to give some insight into this language. She explains the signs of the saints, the most common symbols, and the significance of colours. A valuable section on Christian mythology follows, which is divided into four parts: (1) Great Teachers of the Church, Apostles, Bishops, Hermits; (2) Young Warrior Saints and Martyrs; (3) Holy Women; (4) the Stories of Tobias and St. Christopher. After reading this the child or young student will be able to recognize the axe of St. Peter Martyr and the "stigmata" of St. Francis, the beehive of St. Ambrose and the lion of St. Jerome, and will know the legends of St. Ursula and the two St. Catherines. This is the first step towards the understanding of the pictures illustrating these legends, and the beginner is more likely to conceive an interest in the personality of St. Ursula than in the technical methods of the artists who depicted her. The important thing is that he should learn to love the best pictures in early life, and thus subconsciously acquire an appreciation of fine art. In Miss Turner's book he will find the legends illustrated by the great masters. He will see there reproductions from Filippo Lippi's 'St. John the Baptist and Other Saints'; Memling's 'Death of St. Ursula' and 'St. Christopher'; the 'Tobias and the Angel' in the National Gallery, painted by a pupil of Verocchio; and one of Carpaccio's 'St. Jerome' panels at Venice—and he is thus started with a high standard in illustration.

Miss Turner has further endeavoured "to open up as many vistas of interest as possible," and she therefore gives biographical sketches of some masters, and draws the attention of her students to Northern European art and the pictures of Spain; and she appends a bibliography to each chapter in order that her reader may be able to follow up any "vista" which has appealed to him. We could have wished that Miss Turner had left the history of painting even more severely alone than she has done, and had avoided such equivocal statements as that on p. 145: "After Veronese Venetian art died out." The student might be inclined to believe that no pictures were painted in Venice after the death of Veronese, and it is surely unwise to prejudice the beginner against the "petits maitres" of the eighteenth century. Canaletto and Guardi are as admirable in their way as Tintoretto and Veronese, and no one before or since has painted the sea-grey atmosphere of Venice with such skill.

Having absorbed Miss Turner's book, the reader has reached the first stage in

the appreciation of pictures. The rest is a matter of time, and depends upon the intelligence of the student. The great painters have been men of keen intellect and delicate sensibilities. A picture by a master is an epitome, not only of the artist's psychology, but also of the intellectual development of his country and his age. It is, of course, difficult for a child or young student to acquire an interest in degrees of skill or differences of technique, and it is still more difficult for him to understand the full significance of any given picture by a master. But he should be quite capable of following Miss Turner through the pages of her book, and she has therefore succeeded in her task.

The illustrations are intelligently selected, but we could have dispensed with the travesty of Rembrandt on the cover.

#### PAINTINGS BY MR. WALTER BAYES.

INTELLIGENT appreciation of both painting and photography should gain by the exhibition at the Camera Club of paintings by Mr. Walter Bayes. At any rate, we are tempted to use the place of exhibition as a help to defining the place of Mr. Bayes among contemporary painters. It is a place distinct in kind, and not merely in degree, from that held legitimately by photography. There are many quite respectable painters whose work, if exhibited at the Camera Club, would differ from the usual contents of the gallery only in being done by hand, and in colour, and with a more discriminating selection of the facts of nature than the camera allows. Thus the essential difference between painting and photography would have been obscured rather than made clearer. On the other hand, there are some capable and suggestive painters whose work, by abandoning representation altogether, would make any comparison between painting and photography unprofitable.

The work of Mr. Bayes is near enough in its reference to nature to allow comparison between the vision of the painter and the vision of the camera, and far enough removed in translation to establish the distinction between them. The translation is achieved not merely by the more extreme selection and effective arrangement possible to the painter, but also by modification of the selected facts in all their conditions: form, colour, tone, and texture; and these modifications are never arbitrary, but always determined by the idiom of the brush.

For the purpose of illustration we have spoken of these modifications as if they were deliberate in detail. That, in the work of Mr. Bayes, is not the case. His pictures are always, and all through, at the same remove from nature—a remove that is determined not by choosing how "like" the picture shall be, but by the whole emotional reaction of the artist under the unified control of his craftsmanship. To define the remove, and its peculiar attraction to painters and laymen alike, we may use an old-fashioned illustration: it is one in which head and heart are nicely balanced. Whatever the subject—figure, landscape, or still-life—there is an easy consensus of all the faculties and prejudices of the artist: moral, mental, emotional, and technical; and the result is an extremely consistent interpretation of nature. The world that Mr. Bayes creates anew in paint is both friendly and dignified; and we pass from one aspect of it to another

with the sense of being conducted by the same person.

The comfortable way in which the pictures hang on the walls of the Camera Club—*The Toilet* (6) and *Placida l'onde, prosper il vento* (34), might have been painted for their places—enables us to understand another of their merits. In a special way Mr. Bayes "brings nature indoors." He translates nature not only into terms of painting, but also into terms of the living-room. Loyal to painting as a means of personal expression, he nevertheless accepts painting as the handmaid of architecture; and he is obviously one of the artists who, in a civilized State, would be put to work upon the walls of a public building.

We have written at length of general characteristics because it is as a remarkably pure exponent of the business of painting with, at the same time, a friendly regard for the layman, not too common in good painters, and an unusually nice appreciation of the place of their art in life, that Mr. Bayes appeals to us. His occasional defects—an uncertain tone, comparable to the passing faulty intonation of a singer who knows very well that he is out of tune; a lapse in the scale, or a worry in close-handling (the sky in '*Placida l'onde*,' for example)—all proceed from loyalty to painting; from the refusal to go outside of it to get his effects, to fudge or fumble his work into looking better than it is.

To pick and choose in a collection so uniformly sound and pleasant is not much to the point; but, if we had to name our preferences, we should select for special notice *The Road through the Wood* (3), *The Toilet* (6), *Tide Running Up* (18), *Plage and Villa de la Palud* (35), and the drawing in the hall, *Culmination* (37). The last aptly illustrates that continuity of emotional as well as decorative rhythm which, as expressed in the placing and gesture of a figure or a tree, is one of the artist's great charms.

C. M.

## ARTS IN WAR-TIME: EXHIBITION AT THE GUILDHALL.

IN a time of, doubtless, acute difficulty we must do justice to the humane motives of the promoters of this exhibition—the Professional Classes War Relief Council. Probably no class of people have been hit so hard as artists by the war, and it might be argued that, since artists are what they are largely in obedience to the taste of the public, that public is not absolved from responsibility as to their fate by the plea that numbers of them do work of little essential value. Yet this is, from a public point of view, dangerous ground to take, if we thus relieve the artist of the onus of establishing his value. When civilization is "in the melting-pot," to repeat the current phrase, it is idle to attempt to save all its softer elements from dissolution. Let us relieve the artists, by all means, but do not let us surround the arts with such a crust of hypocritical respect that they either escape the salutary test of the crucible, or perish *en bloc* from their low average melting-point. Criticism cannot be disarmed through an indefinite series of charitable shows without intensifying the atmosphere of perfunctory and superstitious respect which, when it intervenes between artist and public, favours the growth of mediocrity in the one, and indifference in the other. No true lover of art will deny when he sees at the Guildhall the flowers of our civilization that there is something to be said for cataclysm as a purifying influence.

From a miniature Royal Academy Exhibition, with its weaker characteristics emphasized, Mr. Edward King's masculine and direct *English Homestead* (73) emerges as an important picture of some artistic quality. It looks firmly designed and characteristic beside the looseness of Mr. Sargent's *Alpine Valley* (let us firmly distinguish between our moderate appreciation of the artistry shown by the latter painter in this instance, and recognition of his undoubted generosity in giving a painting which, owing to the enormous competition of collectors, will almost certainly bring in a very large sum of money). As in an Academy Exhibition, Mr. Hughes Stanton (*Moonrise*, 12) shows himself a landscape painter above the average; and similarly we find ourselves looking with enhanced respect on such relatively slight sketches as Miss Ryland's *House on the Canal* (56), Mr. Dacres Adams's *Road over the Downs* (31), and Miss Carr Richardson's *Sunning Bridge* (120). Miss C. M. Nichols's *Cley by the Sea, Norfolk* (64), is better considered than these, and in its modest way an admirable landscape, owing something, perhaps, to the patina of time; the *Storm-Cloud* (146), of Mr. Mease Lomas strikes a welcome note of definite convention, though it is not really very finely designed; and Mr. Moira's *Zephyr and Aurora* (94) shows a certain physical vitality in the handling of an academic theme with a lack of fine academic taste. Mr. Mervyn Lawrence in the little pencil drawing *Daly* (172) stands almost alone in his talent for characteristic draughtsmanship—how little there is in this, yet how real are its merits! Among minor virtues we may recognize the careful use of a pleasing technical convention in the water-colours of Messrs. Matthew Hale (123) and Edwin Bale (124).

"The sincere thanks of the art world," says the catalogue, "are due to the Corporation of London and to its Library Committee" for the use of the Guildhall. That is true, but it is a service to philanthropy rather than art; and if, straying from the lower gallery, we review the Permanent Collection upstairs, we are reminded that there has probably never been a body with potentialities like those of the Corporation of London that has done so little in the service of art. Its influence has been negligible or reactionary. It is very important to maintain even a harsh distinction between art patronage and philanthropy, and we are inclined to regret that efforts to relieve the difficulties of artists should not take the form of direct subscription rather than the purchase of pictures. Doubtless it is pleasant for the purchaser to seem to get something for his money—for the painter to seem to sell a picture; but the curse of seeming and pretence has vitiated art. Public bodies, if they have bought a work of art, have bought it not because they wanted it, or because any one thought there was any superlative quality in it, but because it was the respectable and safe thing to buy—not even the sporting thing to buy, which might possibly lead to a fresh development. If we safeguard the apparent independence of the destitute artist by taking on a fresh layer of this kind of muddle-headed caution, we do him a poor service. To relieve destitution is in itself a sufficient privilege; to promote the practice of art is another. Neither art patron nor philanthropist should be so greedy or sanguine as to hope to combine the two.

## OSIRIS AND ISIS.

YOUR reviewer has shifted his ground somewhat. He began by suggesting that I had based my views about Osiris and Isis on statements made by the early Christian Fathers regarding the Greek Isis. Now he recognizes that I have been studying translations of Egyptian texts, but expresses doubt regarding the accuracy of renderings by Mr. Dennis. It will be noted, however, that he has not ventured to correct a single passage which I have made use of from the Rhind papyrus (Brit. Mus. 10,188) and the Berlin papyrus 1425.

American, British, and Continental experts are generally agreed that the literary style of the documents belongs to a much earlier period than the Ptolemaic. This view is supported by other evidence. Egyptian mysticism is at least as old as the period of the "Pyramid Texts." Even the history of the doctrine of the "Logos" may be traced back to the Pyramid Age, although some would deny to the Egyptians a leaning to abstract ideas. Ptah had already become at this remote period an abstract deity, as Prof. Erman has shown ('Ein Denkmal memphitischer Theologie,' *Sitzungsber. der Kgl. Preuss. Akad.*, 1911, xiii. pp. 916 *et seq.*).

The study of comparative beliefs, which has thrown a flood of light on the religious problems of the Nilotic area, does not afford evidence to support your reviewer's hypothesis of the Greek origin of Osirian mysticism, which was a product of certain conditions of thought, and not necessarily a system of philosophy, or to confirm the astonishing view that what he calls "Egypto-Greek religion" was "invented by Timotheos and Manetho." One of the results of modern research is the loss of the hoary myth about "the so-called miracle of the rise of Hellenism." Greece was a considerable debtor to earlier civilizations. It behoves us, therefore, to tread warily in tracing Greek influence in Egypt, especially when we find Diodorus Siculus (l. 96) making the positive statement that Egypt was the source of the whole Greek mythology of Hades, and that the mysteries of Osiris are the same as those of Dionysus, and those of Isis the same as those of Demeter, "the names alone being changed." We need not go so far in this connexion as M. Foucart, and yet consider it necessary to await with open minds the decipherment of the Minoan script.

There is nothing distinctively Greek in the mystical doctrines about the two mothers of Osiris, the "one inseparable" in the separate and co-existing forms of the deity, and the bi-sexual phase of Isis. A detailed account of the miraculous birth of an Indian monarch who had two mothers, like Osiris, is given in the 'Mahabharata' (sections xvii. and xviii. of Sabha Parva). The household spirit Grihadevi, who was worshipped daily, assumed her Jara form, and united "the fragments of his body," as the fragments of the dismembered body of Osiris were united. Like Isis, the Mesopotamian Ishtar had a bi-sexual phase long before the rise of Greece. So had the Memphite god Ptah, who was called "the mistress of life" in the Pyramid Age, and Nannar (Sin) of Ur. Others of different religions include the Indian Shiva, Aphrodite, Adonis, Zeus as "the virgin eternal," Baal, Dionysus, and Atargatis. The Egyptian Aton, in one of the "hymns," is addressed as "the mother and father of all thou hast made," suggesting that Pharaoh Akhenaton was familiar with the mystical doctrine of which the bi-sexual phase of a deity was an expression. The Nile god Hap, or Hep, whom Budge relegates to the



pre-Dynastic period, was always represented as a man with female breasts. He was "a form of," as some think, or "identified with," as others put it, the god Osiris, whose connexion with the Nile was recognized in the Pyramid Age. Serapis (Asar Hapi) is not, therefore, necessarily of "Egypto-Greek" origin. The facts that the ancient Pharaohs aspired not only to be like the chief deity, but were believed to merge in him, and actually to become the god, while during life they shared his nature, show clearly that in Egypt mysticism was of great antiquity.

The "husband of his mother" belief is certainly open, as your reviewer says, to "other interpretations." One of the interpretations outside Egypt is found in the 'Mahabharata' (section lxxiv. of Adi Parva). He would be a bold man indeed who would urge that only one interpretation of a mystical doctrine obtained in ancient Egypt for centuries and centuries on end. Egyptian religious beliefs were never completely systematized at any period. Present-day authorities differ on many vital points.

May I add, in conclusion, that the "first-hand knowledge" which your reviewer, without first-hand knowledge, chooses to deny to me, may also be denied to the author of what he calls "the overcrowded 'Golden Bough,'" who has dealt with several mythologies of which literary evidence survives, and with others, like the Hittite and Mexican, the hieroglyphs of which have yet to be deciphered? If students of the science of comparative religion had to master thoroughly every language from which they at present derive evidence by consulting the works of specialists, it would be necessary for them to live as long as Methuselah.

DONALD A. MACKENZIE.

\* \* I do not propose to follow Mr. Mackenzie through his further objections; but I think that any one who has troubled to read the controversy will see that I expressed no opinion as to the correctness of his quotations at second or third hand from papyri, but merely asserted that all those from which he quoted were of the Ptolemaic period. That the Greek worship of Serapis and Isis, which I called in my review "the Egypto-Greek religion," was "invented by Timotheos and Manetho" at the instance of Ptolemy, is a view that may astonish him, but is that taken by Plutarch in his treatise on Isis and Osiris, and by Tacitus in his History. If he prefers less ancient authorities, he will find the same view expressed by Prof. Mahaffy in his 'Empire of the Ptolemies,' by Sir Samuel Dill in his 'Nero to Marcus Aurelius,' and by M. Georges Lafaye in his 'Culte des Divinités d'Alexandrie,' while other evidence in its support is quoted in the *Proceedings* of the Society of Biblical Archaeology for last year.

YOUR REVIEWER.

[This controversy is now closed.]

Two portraits of former Provosts of Trinity College, Dublin, have been temporarily hung in the National Gallery of Ireland. One, a bust portrait of George Salmon in clerical dress, by Benjamin Constant, has been lent by the Provost; the other, a seated portrait of Dr. Traill, by Mr. Harris Brown, has been lent by Major Traill.

PRESIDENT POINCARÉ opened on Saturday last at the Luxembourg an exhibition of Belgian paintings and prints by Mr. Frank Brangwyn. These he presented to the French nation last year by way of response to M. Rodin's gift of statuary to this country.

## Musical Gossip.

MR. ALBERT SAMMONS, whose recent splendid performance of Sir Edward Elgar's Violin Concerto has not been forgotten, was heard last Monday evening in Beethoven's Concerto in D at the eighth London Symphony Concert at Queen's Hall, under the direction of M. Safonov. His playing throughout was pure and sympathetic. The tone at the beginning sounded weak, and there was a certain lack of breadth. But, unfortunately, Mr. Sammons was suffering from the effects of a bad cold, and a *chanterelle* troubled him, so that for a short time he was not at his ease. Yet, in spite of these drawbacks, he soon gave proof of his great skill and fine conception of the music. His playing of the Larghetto was remarkable for delicacy. The programme opened with Mendelssohn's 'Italian' Symphony, which, if less characteristic than the 'Scotch,' is a cheerful work; and M. Safonov gave a bright, finished reading of it, the orchestra playing with marked verve. Chaiovsky's Symphony in F minor, with which the programme ended, offered a marked, but not unpleasant contrast to the Mendelssohn.

THE seventh and last concert of the 103rd season of the Royal Philharmonic Society, on Tuesday, at Queen's Hall, was one of great interest. The two chief items in it were M. Debussy's 'La Demoiselle élue' and M. Stravinsky's 'L'Oiseau de Feu' Suite. The former was not accepted by the composer's Paris judges on the ground of its musical audacity; but now, after many years, it is justly considered one of his sanest and most poetical works. Madame Marie Anne Weber-Delacre (from Brussels) sang the soprano solo part with understanding and feeling. Her diction was excellent. Miss Dilys Jones was good as the Narrator. The choir of ladies sang well, though the tone was at times rather hard. In Stravinsky's Suite one misses the stage, but, without the distraction for the eye, the ear pays more attention to the beautiful and at times exciting music, and the wonderfully clever scoring. Mr. Thomas Beecham, the conductor of the evening, is able to do justice to very different styles of music. He was in fine form in these two works, also in an interesting Mozart Symphony in C (not the 'Jupiter'). Some conductors are best in classical, others in modern music; but Mr. Beecham seems equally at home in either. The Epilogue of an opera, 'Koanga,' by Mr. Frederick Delius, which has been given in Germany, but not here, was interesting as showing an early stage of his career; it is simple, and therefore very different from his later works. The programme opened with a picturesque and cleverly scored Ballad, 'Grey Galloway,' by Mr. John Blackwood McEwan, and ended with Berlioz's bright 'Le Carnaval Romain.'

THE Queen's Hall Orchestra Endowment Fund Concert at Queen's Hall last Saturday drew a large audience. Fine performances were given, under Sir Henry J. Wood's direction, of Beethoven's two Symphonies in A and C minor, which many consider his greatest. Time has tested these works, and they show no signs of failing strength. Master Solomon, who played Schumann's Piano Concerto in A minor, is not yet old enough to do justice to the work, so far as interpretation is concerned. The concert opened with Sir A. C. Mackenzie's 'Britannia' Overture, which fully deserves its present popularity.

THE admirable artist Miss Jean Sterling Mackinlay began a short series of matinées at the Little Theatre on the 8th inst. The second took place on Thursday last, and the third is due on Tuesday next. Miss Mackinlay has specially arranged a programme for boys and girls, consisting of typical ballads and folk-songs, rounds, catches, and madrigals; while Mr. Harcourt Williams will tell a story from the 'Arabian Nights.'

TWENTY-ONE years ago Mr. Robert Newman engaged Sir Henry J. Wood (then Mr. Wood) to conduct a series of Promenade Concerts in the new Queen's Hall. This was an attempt to give music of a higher class than had been usual at concerts of the kind. Beethoven, Schubert, and Wagner, who were represented during the first season, have naturally continued to be strong attractions up to the present time. It is interesting to note that the Overture to Rimsky-Korsakov's 'A Night in May' was given, and there is no need to refer to the ever-increasing interest in Russian music at the "Promenades" since that small beginning. Dr. Strauss, too, was represented by an excerpt from his first opera, 'Guntram,' a work, by the way, that has never been heard in London.

To celebrate the twenty-first anniversary of this alliance between manager and conductor, two extra Symphony Concerts are to be given at Queen's Hall. At the first, this afternoon, the programme will include Sir Henry J. Wood's orchestral arrangement of the recently mentioned Mussorgsky's 'Pictures from an Exhibition,' but it will not be the sole attraction; for Madame Clara Butt will sing three of Sir Edward Elgar's 'Sea Pictures.'

THE GRAND PATRIOTIC CONCERT to be held at the Royal Albert Hall next Saturday has been arranged jointly by the Professional Classes War Relief Council and the Recruiting Band Committee in aid of both funds.

THE extra Sunday concerts at South Place will be given on April 18th and 25th, and May 2nd and 9th.

MR. HOWARD-JONES has secured a promise from the organizers of the forthcoming "Festival of British Music," to be held in Queen's Hall in May, that half the money realized through the sale of tickets by members of a Committee called by him for the purpose is to be given to the funds of the Committee for Music in War-Time. Those who are specially interested in this charity will be glad of the information that tickets must be obtained either from a member of Mr. Jones's Committee, or from the Hon. Secretary, Miss Nancy Gilford, 9, Graham Street, S.W.

THE Second Spring Season of the Leighton House Chamber Concerts begins on Friday afternoon, April 30th. The London String Quartet (MM. Albert Sammons, Thomas Petre, Waldo Warner, and Warwick Evans) is to perform, with Miss Gertrude Peppercorn as pianist. Excellent artists have also been engaged for the remaining three concerts (May 14th and 28th, and June 11th).

MR. M. MONTAGU-NATHAN will on Tuesday next read a paper to the Musical Association on 'Russian Literature and Russian Music as Expressions of Nationalism.'

### PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Royal Albert Hall.  
SUNDAY CONCERT SOCIETY, 3.30, Queen's Hall.  
MON. Bach-Beethoven-Brahms Festival, 3, Queen's Hall.  
TUES. Jodelle Menges's Violin Recital, 3.15, Solian Hall.  
WED. Bach-Beethoven-Brahms Festival, 3, Queen's Hall.  
THURS. Sefonov and Albert Sammons's Beethoven Evening, 8.15, Bechstein Hall.  
FRI. Bach-Beethoven-Brahms Festival, 3, Queen's Hall.  
SAT. Bach-Beethoven-Brahms Festival, 3, Queen's Hall.  
Patriotic Concert, 3, Royal Albert Hall.

## DRAMA

*Theatrical Bristol.* By Guy Tracey Watts. (Bristol, Holloway & Son.)

THIS little book is more than justified by the inaccessibility of its sources to the majority of students of English drama. The sources in question are five large volumes of MSS., now at the Bristol Public Library, by Richard Smith, who died in 1843. Smith incorporated in his work many facts collected by William Tyson (died 1851), a bookseller, who did not live to publish the work he meditated on the subject. Lastly, there is the 'Memoirs of the Bristol Stage' (1826), by Richard Jenkins, which was published for private circulation, and of which only a few copies are now known to exist.

The earliest allusion to theatrical entertainment in Bristol is dated 1470, but the record is the work of Chatterton's "Rowlie." "A more reliable record dates about the year 1490." There is no authority for dating it so precisely. 'The Maire of Bristowe is Kalendar,' by Robert Ricart, from which the author quotes, describes the Mayor and Corporation "redy to receyue at theire dores Seynt Kateryns players, making them to drynk at theire dores, and rewardyng theym for theire playes." According to Miss L. Toulmin Smith, who edited the 'Kalendar' for the Camden Society in 1872, there is reason to believe that it was not written until the early years of the sixteenth century. Mr. E. K. Chambers has surmised ('The Mediaeval Stage,' vol. ii. p. 343) that these "playes" were merely a "cattering" *quête*, held on the eve of St. Katherine's Day.

The second chapter deals with the period of puritanical opposition. In Bristol this is chiefly associated with the local Jeremy Collier, the Rev. Arthur Bedford, who fulminated from pulpit and by pamphlet in Bristol and in London. Tyson appears to have led Mr. Watts into error on the subject of Bedford. He says:

"So early as January 7th, 1705, he had flung down the gauntlet in a sermon.... which he originally delivered at the parish church of St. Nicholas, Bristol, and repeated not long afterwards at St. Botolph's, Aldgate."

He adds in a foot-note: "The 'Dictionary of National Biography' dates this sermon in 1730. Mr. Tyson is my authority." We find, however, that Bedford only began to preach at St. Botolph's in 1724, when he became Chaplain to the Haberdashers' Company Hospital at Hoxton. A sermon by him, bearing no title, is to be found at the British Museum. It was preached on November 30th, 1729, and published in 1730. It was occasioned by the "Erecting of a Play-House in the Neighbourhood." As, according to Genest, a new theatre was opened in Goodman's Fields in October, 1729, it is clear that the 'D.N.B.' is right, and that there was a long gap in time between the sermon alleged to have been preached in 1705 and that of 1729.

The author concludes by moralizing over the present condition of the theatre.

With some of his strictures we are fully in agreement. Like him, we deplore the union of the artistic and the commercial in the person of the actor-manager. On the other hand, it would be only after a considerable stretching of the ordinary meaning of a term that we could agree with the author's dictum that "the drama of the last generation [apparently since 1850] has been naturalistic."

On the whole, we wish that Mr. Watts had remained the pious historian. We are, nevertheless, grateful to him for his history, on which he has obviously expended much research.

### 'ALSACE' AT THE COURT THEATRE.

SUCH a play as 'Alsace,' by MM. Gaston Leroux and Lucien Camille, written for a great actress, and, one may add, for an occasion, does not interpret to any depth the realities or the fullness of life in the Franco-German debatable land. It is little more than a *pastiche*—clever, now amusing, now emotional—of certain aspects of that life. We see the mother, driven out of the province for singing the 'Marseillaise'; her brother-in-law who tolerates the Germans "chez eux," but detests them "chez lui"; her son, weak and impulsive, trying to find a meeting-place for the aspirations of both nations; and the son's wife, as thoroughly imbued with Germany—we might almost say Prussia—as is her mother-in-law with France. The German characters, except perhaps the Herr Commissaire (here we see indications of a character that might have been developed to great interest in a more serious work), are caricatures more or less in the style of Hansi.

The theme, naturally enough, is the struggle between France and Germany, personified in Jacques Orbey, divided between his mother and his wife, and at the end won over to the former. Naturally, again, the burden of the acting is thrown on these three. Yvonne Mirval as the wife and M. Jules Delacre as the husband were both adequate to their share; if not actually great, they were natural and convincing. But Réjane, as the mother, bore off all the honours. She has a wonderful gift of facial expression, and conveys with lips, and even eyebrows, what Sarah Bernhardt would express with her voice, or Jane Hading (let us say) with her hands. She has even the gift of grimace, exactly appropriate and far above mere travesty—a kind of "canaillerie ennoble," it might be called.

The audience were thoroughly responsive to points that, under normal (i.e. peace) conditions, might have evoked little more than a smile. The extremely "French" response of François the servant (an excellent study by M. Théo. Bosman) to Karl, the German officer; the phrases here and there that hit off the national sentiments, prejudices, and tastes of the speakers; the exaggerated Pan-Germanic "art nouveau" of the wife's toilette—all these evoked applause or approbation, the intensity of which

was undoubtedly due to the setting of time and circumstance. This, however, is not to condemn in any way a play which, though comparatively slight in many respects, is infinitely superior to such topical eccentricities as 'Der Tag,' 'Alsace' at least possesses realism, and proportion of emotions, and is not a mere squib of overworked imagination.

### Dramatic Gossip.

THE run of 'David Copperfield' finishes to-night at His Majesty's Theatre, and Sir Herbert Tree announces for Monday a two weeks' revival of 'Oliver Twist.' This was a success ten years ago, and several short revivals have since taken place, the last in 1912.

Sir Herbert Tree, who will again undertake Fagin, has secured the services of several actors in the original production, notably Mr. Lyn Harding (Bill Sikes), Mr. Frank Stanmore (The Artful Dodger), Mr. Basil Gill (Harry Maylie), Alma Murray (Mrs. Maylie), and Constance Collier (Nancy).

'THE RIGHT TO KILL,' which will be produced at the same theatre on Tuesday, May 4th, is described as a strong "Sardouesque" drama of passion, hate, villainy, and chivalry. Sir Herbert will take the part of the avenger.

'SHANWALLAH,' a new play in three acts by Lady Gregory, was produced at the Abbey Theatre, Dublin, on the 9th inst. The plot turns upon the poisoning of a racehorse, the murder of the stableman's wife, and the subsequent intervention of the murdered woman's spirit in defence of her husband, who is accused of both actions by the real criminals.

The introduction of the supernatural element—always a daring experiment—was managed very simply, the spirit being invisible to all the actors, and a blind beggar alone becoming cognizant of its presence. The play was performed by a very efficient company, including Messrs. Hutchinson, O'Donovan, Sinclair, and Morgan.

THE SOCIETY OF AUTHORS includes playwrights, and the Report just issued by the Managing Committee has some interesting remarks on the writing of plays:—

"Ten years ago—less than ten years ago—the chance of an outsider obtaining a hearing on the stage was meagre in the extreme, but the past few years have witnessed an entire change in this respect. Perhaps the most marked change is in regard to one-act pieces; the settlement of the questions arising out of the production of sketches has been followed by an enormous increase in this form of work. Unfortunately, it is often very difficult for authors to obtain their fees from the actors who have contracted to pay them. The actor is often very difficult to locate, and it is only after a search through the theatrical papers that he can be found: the individual author who made a practice of doing this every week would find that he had very little time left for writing plays."

The Society, it should be noted, registered last year fifty-six scenarios. It

"established this Register to provide dramatists with evidence of the date of the completion of their works, so that should their claim to originality be challenged subsequently, or should they have to defend an action for alleged copyright infringement in respect of plays by others, they can at once obtain satisfactory evidence that their play was in existence at a certain date."

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